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THE EARLY DEVELOPMENT OF MUSIC IN PITTSBURGH

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THE EARLY DEVELOPMENT OF MUSIC IN PITTSBURGH

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TABLE OF CONTENTS

PREFACE.

INTRODUCTION,

I. EUROPEAN BACKGROUND

Europe, the cradle of early American music	1
Changes in European music, 1500-1750	1
The early piano in Europe	6

II. EARLY AMERICAN MUSIC

Music in the colonies:	
In New England	7
In Charleston	9
In Eastern Pennsylvania:	
Philadelphia	10
Bethlehem	11
The early composers of music in the colonies	12
The early piano in the colonies	12

III. MUSIC ON THE FRONTIER

The importance of "The Fort" in the social life	14
Dancing on the frontier	15
Martial music	16
Church music	17

PART I

THE FIRST PERIOD OF DEVELOPMENT, 1758-1830CHAPTER I. PITTSBURGH'S FIRST MUSIC AND MUSICIANS

The earliest record of music at Pittsburgh	22
Peter Declary, Pittsburgh's first teacher of music	25
Dennis Loughy, composer	28
Edward Tyler, teacher of sacred music	30
S.H. Dearborn and the <u>Apollonian Society</u>	32
Changes in Pittsburgh from 1800 to 1810	34

CHAPTER II. WILLIAM EVENS

Before coming to Pittsburgh	36
Record of teaching in and near Pittsburgh, 1812-1841	39
Early work and influence	41
The Evens library	45
Method of teaching	48
Physical characteristics	52
Obituary	55

CHAPTER III. ABOVE PLAIN PSALMODY

Other teachers, and Charles Rosenbaum, maker of pianos, in the period 1810-1820	58
Merchants of musical supplies in 1812	64
<u>The Pittsburgh Musical Society</u>	65
<u>The Pittsburgh Harmonic Society</u>	70
<u>The Allegheny Musical Society</u>	71
<u>The Union Band</u>	74
New musicians, and Joseph Harvey, builder of organs, in the period 1820-1830	79

Revival of the <u>Apollonian Society</u>	81
New music stores	82
CHAPTER IV. <u>WILLIAM CUMMINGS PETERS AND THE ORIGIN</u> <u>OF "JIM CROW"</u>	
The claims concerning the origin of "Jim Crow"	84
The location of W.C.Peters from 1805 to 1833	85
T.D.Rice in Cincinnati and Pittsburgh	86
"Jim Crow" presented in Pittsburgh	87
The sequence to the show	38
The early acquaintance of S.C.Foster and T.D.Rice	89
W.C.Peters as a musician and publisher	90
Death of W.C.Peters	91

PART II

THE SECOND PERIOD OF DEVELOPMENT, 1832-1858

SECTION I

1830-1848

CHAPTER I. WILLIAM D. SMITH

Before coming to Pittsburgh	94
Association with W.C.Peters and J.H.Mellor	94
Opens the Smith music store	95
As a musician and leader	96
Studies Wilhem System of teaching music in England	97
Introduces Wilhem System to Pittsburgh	97
One of the first teachers to introduce music in the public schools of Pittsburgh	98

Later life and personal characteristics	99
Death	100
CHAPTER II. <u>JOHN H. MELLOR</u>	
Early life in England	101
Life in America before coming to Pittsburgh	103
Arrival in Pittsburgh	104
Enters into business partnership	105
Bankruptcy, and the new Mellor store	110
The fire of 1845, and its effect on the Mellor store	112
Obtains agency for the Chickering piano	115
First controversy with Henry Kleber	115
Death	117
CHAPTER III. <u>NEW MUSICIANS AND PITTSBURGH'S FIRST MUSIC HALL, 1830-1835</u>	
New teachers and musicians	118
Proposal for a musical society to build an "Arcade"	120
<u>The Pittsburgh Musical Fund Society organized</u>	120
First concert of the society	121
The Musical Fund Hall in Penn Street	121
The society's performance of <u>The Seasons</u>	122
Officers of the society	122
The unique character of the society	123
CHAPTER IV. <u>THREE NEW SOCIETIES</u>	
<u>The Pittsburgh Sacred Music Society organized</u>	124
Aims of the society	124
First public performance	129
Contemporary reviews of the society's aims and work	129

Influence of the society in the music of Pittsburgh	130
Officers	132
<u>The Pittsburgh Mozart Society organized</u>	132
First public performance	132
Other performances	133
Contemporary review of the society's work	134
<u>The Allegheny Sacred Music Society organized</u>	136
First public performance	136
Review of the performance	137
Officers of the society	138
CHAPTER V. <u>OTHER MUSICIANS AND MUSIC, 1835-1840</u>	
New musicians	139
Concerts by children before the formal introduction of music in the public schools	140
Concert by one thousand children	141
First opera in Pittsburgh	142
First secular choral society, <u>The Odeon</u> , organized	143
First performance	143
Unique character of the society	144
State of music in 1840	145
CHAPTER VI. <u>HENRY KLEBER</u>	
Disagreement over year of his arrival in Pittsburgh	146
Teacher in the Western Collegiate Institute	149
Earliest composition	149
Organizes first brass band in Pittsburgh	150
Organist in St. Paul's Roman Catholic Church	151
Beginning of the Kleber music store	151

Controversy with John H.Mellor	152
Charter member of <u>The Frohsinn Society</u>	157
Flogs music critic	157
Criticized for his part in charity concert	160
Association with S.C.Foster	163
Some of his most popular compositions	164
Takes brother into partnership	166
Another controversy with John H.Mellor	167
Obtains agency for the Steinway piano	169
Estimated stock of the Kleber store	171
Activities after 1858	172
Death	173

CHAPTER VII. CHURCH MUSIC

First church music in Pittsburgh	174
Early difficulty in congregational singing	175
First Presbyterian Church	176
Trinity Episcopal Church	180
St.Patrick's Roman Catholic Church	185
St.Paul's Roman Catholic Church	186
St.Philomena's Roman Catholic Church	187
Second Presbyterian Church	188
First Baptist Church	188
First Presbyterian Church of Allegheny	188
Third Presbyterian Church	189
First Lutheran Church	190
The controversy over church music in the early years	190

CHAPTER VIII. A PERIOD OF BROADENING MUSICAL INTERESTS, 1840-1845

Music of Pittsburgh before 1840	195
Music in the early 1840's:	
Beginning of a new musical style	195
Secular concert in the Washingtonian Ark	197
Scarcity of singing schools	198
Teachers of music	198
Concerts	201
<u>The Pittsburgh Musical Academy</u>	202
<u>The Pittsburgh Choral Society</u>	206

CHAPTER IX. PUBLIC SCHOOL MUSIC

Different opinions held on the purpose of education	209
Music as a public school subject advocated	210
Music added to curriculum, L.P. Lincoln and W.D. Smith	213
Pittsburgh first in Pennsylvania to include music in curriculum	214
S.L. Bingham	214
Musical convention in Pittsburgh, Lowell Mason	219
Daniel Shyroek	220
David Critchlow, in the elementary schools and in the first high school	221
Professors Snodgrass and Hoey	222

CHAPTER X. HENRY ROHBOCK

Studies and activities before coming to Pittsburgh	224
Begins teaching in Pittsburgh	225
Technical ability	225
Teacher in the Pittsburgh Female Institute	226

Personal characteristics	226
Cooperation with piano dealers in the city	227
Activities and compositions	228
Physical characteristics	229
Method of teaching	229
Later years	229

CHAPTER XI. THE MINSTRELS AND NELSON KNEASS

Early visits of the minstrels	230
Increasing popularity of the minstrels in the 1840's	230
Nelson Kneass: composer, vocalist, pianist, banjoist	231
The Eagle Ice Cream Saloon:	
Under the management of Nelson Kneass	232
The Kneass Troupe at the Eagle	232
Kinds of entertainment offered	233
Early performances of S. C. Foster's songs:	
<u>Away Down South</u>	234
<u>Oh! Susanna</u>	236
Later life of Nelson Kneass	236

SECTION II

1848-1858

CHAPTER I. STEPHEN COLLINS FOSTER

His parentage	239
The site of his birth, the "White Cottage" controversy	240
The years he lived in Allegheny and Pittsburgh	242
His inclination toward music as a boy	242

His education	243
His first two published compositions	245
Pianos in the Foster home	245
Early performances of: <u>Away Down South, Oh! Susanna,</u> <u>Lou'siana Belle, Old Uncle Ned</u>	246
Claims made of first publications of Foster's early compositions	248
Foster's association with W.C. Peters	249
First correspondence with E.F. Christy	250
Three events of 1851: the birth of his daughter, Marion; the singing of <u>Home, Sweet Home</u> by Jenny Lind in Pittsburgh; the composition and publication of <u>Old Folks at Home</u>	251
Collaboration with Henry Kleber	253
Sale of Foster's compositions up to November, 1854	253
Deaths of his mother, father and brother, Dunning	254
Income realized by Foster from his compositions	255
Possible composition of <u>Old Black Joe</u> in Pittsburgh	256
The memorial to Stephen Collins Foster at the University of Pittsburgh	257
The influence of Stephen Collins Foster	257
CHAPTER II. <u>STATE OF MUSIC AT THE MIDDLE OF THE CENTURY</u>	
The firemen's musical bands	260
Professor Isaac White, and the <u>White's Band</u>	261
New systems of musical notation advocated	264
Music stores	267
Organ building	269

Wide musical interests in the city	269
Increasing attention being given to music	270
Appeal for the organization of a music society for Pittsburgh	271
Giamboni's concert in 1850	273

CHAPTER III. MUSICAL EVENTS AND MUSICIANS OF THE EARLY 1850's

<u>The Frohsinn Society</u>	275
<u>The Harmonia Society</u>	276
<u>The Pittsburgh Quartette Club</u>	276
The visits of celebrated musicians: William Vincent Wallace, Ole Bull, Adelina Patti, Jenny Lind	277
P.T. Barnum's advertising of the Jenny Lind program	277
The performance of Jenny Lind	278
The reception of Jenny Lind	279
Pittsburgh's teachers and musicians:	
Madame Bornstein-Ruth, and the program with Henry Kleber on March 12, 1850	281
Margaret Kraft	282
Nicholas Young, and the <u>Young Band</u>	283
Nicholas Toerge	283
Victor DeHam	284
Election of first organist in First Presbyterian Church	285
Other musicians	287

CHAPTER IV. TWO MAJOR MUSICAL ORGANIZATIONS

The <u>Pittsburgh Philharmonic Society</u> organized	288
Purpose of organization	288
Directors, J.T. Wamelink and David Critchlow	288
Rehearsals and first concert	289
Entire first part and most of second part of <u>The Messiah</u> performed	290
Revision of constitution and by-laws	290
Joseph Snowden elected director	292
Officers	293

The Pittsburgh Orchestral Society:

Organization suggested by the visits of the <u>Germania Musical Society</u>	294
First symphony performed at Pittsburgh	295
<u>Pittsburgh Orchestral Society</u> organized	295
Director, Gottlieb A. Anton, and his ability	295
First public appearance	296
Later performances	297

CHAPTER V. PITTSBURGH MUSIC AT THE TIME OF THE CENTENNIAL

Causes for the improvement in Pittsburgh music	298
New opportunities for musical presentation	299
Teachers of music, and some of their programs	300
Other musicians	311
The first performance of Mozart's <u>Twelfth Mass</u>	312
The first performance of Handel's <u>The Messiah</u>	313

The Pittsburgh Musical Society 313

Performances, and the condition of music in
Pittsburgh, 1856-1858 314

The Choral Society, and its concert on Christmas
Day, 1858 316

APPENDIX I. CONSTITUTION OF THE PITTSBURGH MUSICAL SOCIETY (1818)

APPENDIX II. MINUTES OF THE PITTSBURGH MUSICAL SOCIETY (1818)

APPENDIX III. PREAMBLE, CONSTITUTION, BY-LAWS, MEMORANDUMS, AND
AMENDMENT TO THE CONSTITUTION OF THE UNION BAND
(1820)

APPENDIX IV. CONSTITUTION AND BY-LAWS OF THE PITTSBURGH
PHILHARMONIC SOCIETY (1852)

APPENDIX V. CONSTITUTION OF THE PITTSBURGH [H] PHILHARMONIC
SOCIETY (as amended October 17, 1854)

APPENDIX VI. ROSTER OF THE PITTSBURGH PHILHARMONIC SOCIETY
(November 2, 1852-October 22, 1855)

BIBLIOGRAPHY.

PREFACE

It is highly probable that we shall never know who sang the first song in Pittsburgh, as we shall never know if Tubal-Cain at his smithy or Jubal, "the father of all as handle the harp and organ," sang the first song on our terrestrial globe. No record of either event exists, and without a record nothing of historic value can be said. However, with regard to the music of early Pittsburgh, records exist which show that Pittsburgh had its music before it built its first steamboat, before the Whiskey Rebels threatened to burn the town, and before the first iron furnace was erected in the Valley. Some of the records are quite soiled from the soot of a mighty city and others are yellowed with respectable age, but they can yet be made to yield information from which we may write with considerable assurance.

Pittsburgh has had some form of civilized music almost from the time George Washington first stood on the site. On September 14, 1758, Major James Grant of Ballindalloch, forgetting, perhaps, the Braddock massacre of three years previous, sent his

Highlanders down the hill against Fort Du Quesne with "bagpipes in full blast and drums beating."¹ The French and Indians swarmed from the Fort upon hearing the announced approach, ambushed the Highlanders near the present Wood Street and defeated them. This is the earliest record we have of music at the place which was to become the "Key to the West," the "Workshop of the World," and the great metropolis of Pittsburgh. The event occurred less than five years from the day George Washington stood at the Point, with dispatches for the French Commander Legardeur de St. Pierre at Fort Le Boeuf. A few weeks after the debacle of Major Grant's forces, General Forbes captured what was left of Fort Du Quesne, and we feel certain the bagpipes were again played vociferously, and with different results.

Fort Pitt, or "Pittsborough," was a military post of importance during the French and Indian War. It served, also, as a haven of refuge and a center of social life for the adventurous souls who came to the valley during those stimulating years. In 1760, at least one hundred and forty-nine such individuals not belonging to the army were in Pittsburgh.² During the Revolution, 1776-1783, the Cross of St. George was displaced by the Stars and Stripes, and the Fort continued to serve as a center for the community. One visitor, in 1783, informs us that "balls, plays, concerts, and comedies" were given in Fort Pitt during the Revolution, and that the ladies of the town looked with troubled

¹ T.J. Chapman, The French in the Allegheny Valley (Cleveland, 1887), 93.

² "Journal of Colonel James Burd," Pennsylvania Archives, second series (Harrisburg, 1872), VII, 412 (July 21, 1760).

hearts to the end of hostilities because it would mean a "withdrawal of so many fine gentlemen and the cessation of so many diversions."³

From Revolutionary Days, Pittsburgh and its music have grown up proportionately together. As the population of the town increased by influx from the East, more and better musicians arrived. Among the new-arrivals were some with greater dexterity in music, some with more impressive pasts, and others with more pleasing personalities than those already in the community trying to make part of their livelihood from music. With the new competition, the older musicians were often caused to suffer in the loss of scholars and in a reduced musical position in the community. If they persisted in their musical efforts, they were forced to look for scholars in such places as Birmingham,⁴ Bayard's Town,⁵ Wood's Run, Sawing Mill Run, Sharpsburg, and other places which were within horse-and-buggy distance of Pittsburgh. Thus, through the misfortune of some of the city's teachers, the surrounding countryside became acquainted with Handel, Haydn, Mozart, and other composers at an earlier date and more conveniently than otherwise would have been the case.

Musical organizations and musicians of Pittsburgh have achieved some notable successes in the musical world, and these successes could not have come from the work of a day, a month, or

³ Johann David Schoepf, Travels in the Confederacy, 1735-1784 (Philadelphia, 1911), I, 247.

⁴ Southside.

⁵ Uptown.

a year. They were earned through many years of work in a community which offered encouragement, or where, at least, such encouragement could be found. While Pittsburgh was growing in national importance industrially, Pittsburghers were singing in praise of God; some were attempting to bring a temper of refinement to the community through a study of music, and still others were organizing and partaking of innumerable musical soirées to raise money for needful, worthy persons and institutions. The labor was largely one of love, for little in the way of pecuniary return could be expected. These folk gave encouragement to many musicians throughout the history of Pittsburgh.

Amidst the coal, furnaces, and turning wheels of the city, music had a place, although one would little suspect it upon reading most of our histories. Very little has been written on this interesting subject, and what has been written is sometimes misleading, or grossly incorrect. Our writers have not been as careful in telling of the music of Pittsburgh as they have been with other attributes of the city. Perhaps the subject is not considered worthy of attention, or perhaps music does not interest our historians. Certainly, there are many persons in and about Pittsburgh with sufficient ability, and patience, to write carefully on the subject. With regard to the part music has had in the development of Pittsburgh, it may be that the Apollonian Muse has effected more than at first appears. Music has been an interest and has served as a common meeting ground for many different kinds

of people, and it has created friendships. The strength of music is not alone in the emotional experience of an immediate performance. Through music, have come understandings, acquaintanceships, and friendships, which have, undoubtedly, effected changes in the lives of the most lowly and the most astute of our fellowmen.

The study which follows was made possible through the kindly encouragement and aid given the author by Doctor Alfred P. James of the Department of History at the University of Pittsburgh. Others who have been of assistance in locating sources of information and to whom the author is indebted are: the late Walter C. Mellow of the recent Pittsburgh music firm of C. C. Mellow Company, through whom much is included which otherwise would have been omitted; the late Doctor Charles N. Boyd, when he was Director of the Pittsburgh Musical Institute, who aided in locating some programs of early musical societies; the late Louis P. Kleber, of Saxonburg, Pennsylvania; Frank J. Kleber, also, of Saxonburg; Henry L. Kleber, Dunkirk, New York; Elmira Evens, of Indiana, Pennsylvania, the granddaughter of William Evens; Frank R. Palmer, of Pittsburgh; Fletcher Hodges, Junior, who is Curator of Foster Hall Collection at the University of Pittsburgh. Acknowledgment is made, also, of the cooperation and aid pleasantly given by the librarians of The Historical Society of Western Pennsylvania and of Carnegie Library of Pittsburgh, with special acknowledgment being made to the Librarian of the Music Division of Carnegie Library of Pittsburgh.

INTRODUCTION

I.

EUROPEAN BACKGROUND

Early American music had its roots deep in European soil. Immigrants to the new land brought with them the musical tastes of their homelands, just as truly as they brought their philosophies, abilities and other valuable possessions. These became a part of American life and American art. Most of the immigrants came from Europe, and therefore, in order to learn the degree of culture in music to which America was heir, some understanding of European music is necessary.

Europe had experienced many changes between the years 1500 and 1750, and its music had both helped affect and been influenced by these changes. One of the first things Martin Luther did after starting a church of his own was to create new music for it. This he accomplished by translating hymns from the Latin language to the German vernacular and by har-

monizing folk tunes. The hymns were usually sung merely in unison with an accompaniment, but this change is said to have broken the "backbone of polyphonic music, freed the spirit of the people, and first brought into use modern scales."¹

The challenge of Luther and others to the established Church caused reform to be undertaken in the Roman Catholic Church. Among the practices which seemed to need improving was the custom of singing a popular style of music at the Masses. The practice had infiltrated the Mass to such extent that the Council of Trent prohibited the use of popular music entirely in the Church; the Council decreed that henceforth only "pure" music should be performed. This action greatly reduced the amount of music available for Church use, and some person was needed who could compose new music in an acceptable style. Such a person was found in Giovanni Pierluigi, the celebrated Palestrina. He composed so well that much of the polyphonic music of the sixteenth century was in the style he created. It has been said, too, that he saved music for the Church. This is open to question, but it serves to show how

1 Marion Bauer and Ethel Peyser, How Music Grew (New York, 1925), 166-7.

important Palestrina was considered by some in the music of the Roman Catholic Church.

The sixteenth century witnessed, also, the beginning of oratorio, the further development of the masque, and, late in the century, the beginning of opera. The masque was begun in the fifteenth century and it reached its fullest flower in the seventeenth; it was a combination of poetry, instrumental and vocal music, dancing, scenery, costumes and decorations, and it took its name from the custom of nobles in coming to the ball with masked faces. Oratorio, the sacred drama with music, had a gradual development from religious meetings which were held about the middle of the century and at which hymns were sung and scenes from the Bible were performed. Opera, by the year 1600, had developed the aria, recitative and chorus, all the forms necessary for its later achievements.

The man who is sometimes spoken of as the originator of the modern style of composition was Claudio Monteverde, who was born in 1567, and died in 1643. He was a pioneer in the use of instruments and in combining polyphony and monody. Among other things, he improved the form of the opera, aided in creating the cantata, and is said to have originated Italian grand opera.

During the latter part of his life, Monteverde lived in Venice, and there, in 1637, the first opera house of the world was opened. For it the composer wrote some of his best operas.

In England, the changes taking place in Europe were felt almost as quickly as they were on the continent. During the reign of Henry VIII (1509-1547), in the Church, the Service took the place of the Mass and the anthem replaced the motet. Another innovation was that of fitting each syllable of a hymn with a chord, as opposed to the former practice of singing to counterpoint. Another contribution to music which is often credited to England is the madrigal, a part-song in which the music is made to fit the words, and the period from 1560 to 1650 in England is called the Golden Age of Madrigals. Henry Purcell (1658-1695) was perhaps the most gifted of England's composers, and it was he who began the use of Italian musical terms in England. Purcell's compositions, both sacred and secular, were far in advance of his English contemporaries.

The year 1685 is important in music for it was the year when three musicians were born who in some respects have not been surpassed to the present day. They were Domenico Scarlatti, born in Naples; Johann Sebastian Bach, born in Eisenach, Prussia, and George Frederick Handel who was born at Halle, Saxony.

Scarlatti and his father, Alessandro, were two great instrumental composers, the last of such produced by Italy. Domenico introduced new methods of playing the harpsichord, and in the development of piano music he was the first to introduce a modern piano technic. His compositions are valuable today for the pianist. He died at Naples in 1757. Johann Sebastian Bach is yet without peer in organ music, is still the highest authority on fugue writing, and his The Well-tempered Clavichord is still the greatest work of its kind. Bach abandoned conventional ideas of harmony, developed a new system of tuning, and invented new fingerings for the keyboard. His compositions were numerous and varied, and his system of tuning is said to have revolutionized European music. It made possible all the music which followed. This great musician, perhaps the greatest in music, lived and died before the record of Pittsburgh music began. He died in 1750. Handel, the last of this group, like Bach, was an organist and a Protestant, and he was a prolific composer. Among his numerous compositions are many operas, but he is remembered chiefly because of his oratorios. The most important of these to early Pittsburgh, as well to the world today, has become known as the Christmas Oratorio——
The Messiah. Handel died in 1759.

Other musicians and composers who lived in Europe in the sixteenth, seventeenth, and the first half of the eighteenth centuries aided in the development of music, but the whole account cannot be traced here. It is sufficient to show that music in Europe had risen to great height before 1750, and that the immigrant in America had a rich heritage. It should be noted, also, that between 1560 and 1760 the most perfect violins the world has seen were made in Northern Italy and Southern Austria, and that before the seventeenth century began, the organ had almost the entire variety of tone it now has, and the smaller musical instruments were quite well developed. At the Handel Commemoration in Westminster Abbey, in 1784, the following² orchestra was used:

48 first violins	4 drums	1 double bassoon
47 second violins	2 organs	12 trumpets
26 violas	6 flutes	12 horns
21 violoncellos	26 oboes	6 trombones
15 double basses	26 bassoons	

The piano, however, was one instrument which was little known in 1750. The piano had been invented in the first quarter of the eighteenth century, but it was not until 1737 that one was made which received J.S. Bach's approval, and the new instrument did not come into wide use until the last quarter of the century.

² Curt Sachs, The History of Musical Instruments (New York, 1940), 389.

II.

EARLY AMERICAN MUSIC

The music of America in the seventeenth century seems scarcely to have been worthy of the name when compared with Europe's music of the period. Of Indian music before the coming of the white man, little information exists other than that of some musical instruments which have been found, and no evidence has been located of the white man's music in the English colonies before 1620. The same is not true of America south of the Rio Grande River, but music did not move in North America from south to north. It came largely from the east, and after the settlers had crossed the mountains, from the northeast, from Boston and New York.

The Pilgrims brought the Ainsworth Psalter with them in 1620, and psalmody was prominent in the repertoire of early New England. It is generally written that psalmody was almost the total repertoire of the Puritans for almost one hundred years, but the fallacy of this seems to have been pointed out in recent years by Percy A. Scholes.¹ No doubt, the Puritans in early New England sang folk songs, and it is known that they

¹ Vide, The Puritans and Music in England and New England
(London, 1934).

had some musical instruments, although little public use of the instruments appears to have been made in the early years.

The Sternhold and Hopkins Psalter was used by the Massachusetts Bay Colony in 1630, but it was not satisfactory. After about ten years, a new psalter was prepared by the divines. This was the famous Bay Psalm Book, printed in 1640. No music was included in it until 1690, and then only twelve tunes were added. The Bay Psalm Book went through some seventy editions and reprints in America and Europe and was used in New England churches for over a century. The "100 Psalm Tune," or "Old Hundred," from this psalter has survived and is frequently used in the Doxology of churches today.

The state of music in New England gradually declined during the seventeenth century, until, by 1700, few congregations were able to sing more than three or four tunes.

The declining state of music had been so gradual and imperceptible, that the very confusion and discord were grateful to their ears; and a melody sung in time and in tune, was really offensive. At this stage of affairs, some of the best men of the day, seeing the need of reform, resolved to set about the work. This they did; and about the year 1720, several excellent and spirited discourses from the best divines, were published and scattered among the people....(2)

An organ was offered to the Brattle Square Church of Boston in 1713 by Thomas Brattle, but it was rejected for re-

2 George Hood, History of Music in New England (Boston, 1846), as quoted by John Tasker Howard in Our American Music (New York, 1931), 13.

ligious reasons and was presented to King's Chapel. Mr. Price was the first organist at King's Chapel; the second was Edward Enstone who was brought from England, in 1714, and given a salary of 30 pounds sterling per year. Two years later, Enstone had a dancing school in Boston and was offering for sale at the school: "Flageolets, Flutes, Haut-Boys, Bass-Viols, Violins, Bows, Strings, Reads [sic] for Haut-Boys, Books of Instructions for all these instruments, Books of ruled Paper."³ At the same time, Mr. Enstone offered to mend all instruments of music, string and tune virgenalls and spinnets, and give lessons on any of the instruments mentioned above. This gentleman was still teaching dancing and music at Boston in 1720.

After 1720, music in New England broadened greatly, and by the close of 1731, Boston had experienced its first concert of music, the first such concert on record in the colonies. From thence on musical concerts became quite frequent, and by 1754, the city had a Concert Hall. In 1770, it had a maker of violins, and in the same year its first composer, William Billings, the first composer in the colonies to make music a profession, published his New England Psalm Singer and announced his intention to abandon the simplicity found in psalm tunes for more interesting forms of music.

The first musical concert at Charleston, South Carolina,

³ O. G. Sonneck, Early Concert-Life in America (1731-1800) (Leipzig, 1907), 9.

on record was in April, 1732, and its first opera, the first in the colonies, was given in 1735. After 1732, Charleston had its musical concerts increasingly regular, and in 1762, if not in 1759, the St. Cecilia Society was organized. This society gave regular musical concerts and existed until 1912.

The account of musical concerts in New York dates from January, 1756, with the announcement of a "Consort" with harpsichord, violins, German flutes and songs. After 1756, several years elapsed between the announcements of concerts, but by the 1750's they were common. With the coming to New York of William Tuckey about 1753, church music of the city was greatly enriched. At Trinity Church, Tuckey organized a choir which soon became famous, and, in 1770, he introduced Handel's Messiah to America, two years before the great oratorio was performed in Germany.

The condition of music in early Philadelphia, as also in Charleston and New York, is not as clear as that in New England, yet it is known that persons of musical ability lived in or near the city as early as 1694. A group of German mystics who sang hymns which they accompanied with instrumental music came to live eight miles from Philadelphia in 1694, and these Germans were invited to provide music for the dedication of the Swedish church, Gloria Dei, near Philadelphia in 1700. Johann

Kelpius, the leader of the group, is believed by some to have brought with him from Europe the organ which was first installed in the Gloria Dei Church. If this is true, the Swedish church was the first in the colonies to be equipped with an organ; if it is not true, the honor may belong to the Episcopal Church of Port Royal, Virginia.

In 1710, a dancing master was teaching at Philadelphia, and, in 1730, Benjamin Franklin published the first edition of the Ephrata, a large collection of hymns. The authorship for many of these hymns is sometimes credited to Conrad Beissel, a German immigrant who may have been the first composer of music in the colonies. The first musical concert in Philadelphia of which there is record was given in January, 1757. It was followed by another within three months which had the distinction of being attended by George Washington. The music of Philadelphia advanced slowly in the early years, but after 1764 its progress was rapid.

Not far from Philadelphia was Bethlehem, Pennsylvania, a community which was founded in 1741 by Moravians. Since its founding, Bethlehem has been famous for its music. In 1742, it had its first Sinstude, and among its people in the latter half of the eighteenth century were composers who were far in advance of their American contemporaries. Even as early as 1787 the piano was taught at Bethlehem.

It is not certain who was the earliest composer of music in the colonies. It may have been John Barnard who is said to have composed the famous tune, Meer, at Marblehead, Massachusetts, in 1727, or it may have been Conrad Beissel, who has already been noticed. Another candidate is John Antes, the Moravian, who was born at Fredericksburg, Pennsylvania, in 1740, and whose compositions are said to have been performed by the celebrated Franz Joseph Haydn. However, Francis Hopkinson of Philadelphia is generally credited with having been the first native composer. In 1759, he wrote the song My Days Have Been So Wondrous Free. The second native composer was James Lyon, also of Philadelphia, who issued his psalm collection, Urania, in 1761. William Billings was the third.

One of the earliest pianos in America, perhaps the first, was that on which David Probert performed some "select pieces" at Boston, in 1771,⁴ and in 1783, it appears, that America had at least one musician who was an inventor of a piano. In 1783, there arrived at Philadelphia one who called himself the "inventor of the 'Great North American Forte Piano.'⁵" The name of this self-styled inventor was James Juhun, apparently the same musician who had taught music and made violins under the name of James Juan, or Joan, at Boston from 1761 to 1773, and

4 Sonneck, op. cit., 265.

5 Ibid.

as James Juhan at Charleston in 1771 and 1772.

At the time the record opens at Pittsburgh, music was beginning to take form in the colonies, but in comparison with that of Europe, American music was still in its infancy. Bits of Europe were coming to America, and at such centers as Charleston, Boston, New York and Philadelphia some excellent music may have been presented. But for most of the new country, facilities were not adequate and time was not sufficient for the production of any great amount of music.

III.

MUSIC ON THE FRONTIER

The music of the East was transferred to the West largely by the soldiers and settlers who braved the tomahawk and the rigors of the frontier. For these people social life centered around a protective area, usually around the army posts. These were the safest, and, usually, they were the only places large enough for community gatherings. At Pittsburgh, the center was Fort Du Quesne, and later, Fort Pitt, down at the "Forks." At the "Fort" the early settlers gathered for recreation, and since the personnel of an army post could always be counted upon to help entertain and the "Forks" was usually kept well garrisoned, the Pittsburgh community had its full share of frontier relaxation. The regimental bands of the French and the English, and the wives and daughters of the English officers who had been educated in Europe, probably contributed much to the entertainments. Thus, said George H. Thurston, "music [at Pittsburgh] seems, from the earlier records, to have been quite in advance of the usual standard in frontier towns."¹ One of the bastions of Fort Pitt was used for concerts, and according to William G. B. Carson in

1 Allegheny County's Hundred Years (Pittsburgh, 1888), 305.

The Theater on the Frontier, the earliest performance of the theater west of the mountains was by the officers "gar-²risoned at Fort Pitt," in April, 1790.

One of the graces of the time was dancing, and although it was frowned upon as an instrument of Satan by certain groups of respectable citizens, others regarded it as a "gentleman's accomplishment" and had their sons taught by dancing masters. But Pittsburgh and the rest of the frontier seem to have cared little whether dancing was an instrument of Satan or an accomplishment of a gentleman. It was an entertainment in which everyone could take a part, and they danced country dances, jigs, reels, hornpipes, minuets, and cotillions, with or without music. If they were unable to procure music, they kept time by clapping their hands. The dance was a feature of the frontier. The only objection to the dance by those who participate in it was that some of the gentlemen persisted in coming to dances with their boots on, a practice not to the liking of the ladies and the more debonair of the company. Formal dances were often lengthy affairs. At one wedding dance in Norwich, Connecticut, there were ninety-two jigs,

² The Theater on the Frontier (Chicago, 1932), 2.

fifty-two country dances, forty-five minuets, and seventeen hornpipes.

Much of the gay and haunting music of Ireland and much of the Irishman's love of dancing was transferred to the frontier by the Irish immigrant, and Pittsburgh in the 1780's was "inhabited almost entirely by Scots and Irish."³ During the eighties, also, Pittsburgh was blessed with a fiddler. The fiddler's name was Crowder, and he could be found at the fairs in back of Grant's Hill "making the dust fly" with his four-handed reels.⁴ The fiddler in every frontier village, and on every keelboat which was fortunate enough to have one, was an important personage. His violin not only added to the enjoyment during times of merry-making, but it gained for him, the privilege of doing less than his share of work.

Music in a martial manner was necessary for the celebration of an occasion such as Washington's Birthday. This was usually provided by a Military Band which, besides rendering appropriate selections, assisted in the applause of toasts, with blasts of the instruments. In similar style, the Fourth of July was commemorated each year; martial music was rendered,

3 R.H.Lee, Life of Arthur Lee (Boston, 1829), II, 385.

4 H.M.Brackenridge, Recollections of Persons and Places in the West (Philadelphia, 1868), 62.

"toasts were drank [sic] and the ceremonies of the day were concluded with good humor and brotherly love."⁵

The best of music was called forth on such occasion as a Ball, when the gentlemen and ladies paraded in their finest to dance a minuet. One such occasion at Pittsburgh at the close of the Whiskey Rebellion was a milestone in the community's social history and was talked about for years afterward. A Grand Ball was given to honor the presence of General Henry Lee, the celebrated "Light-horse Harry Lee" of revolutionary days, who had been sent by President Washington to restore order in Western Pennsylvania. The Ball was conducted gracefully and with the best that Pittsburgh possessed.

Church music on the frontier began in an attempt to sing psalms together and finding the result far from satisfying. Everyone did not sing the same tune to a psalm. Back East, in the towns from whence the people had come, the psalms were not sung to the same tunes, and, as a consequence, any attempt by a congregation on the frontier to sing together resulted in several tunes being sung at the same time. Some means for improving the singing had to be devised, and the

5 Pittsburgh Gazette, newspaper, July 20, 1799.

practice known as "lining the psalm" was begun. One line of a psalm was first sung by the precentor, or leader; then the same line was repeated by the congregation. The next line was sung in like manner, and the next line, until the psalm was completed. The method was not new to America; it had been used in New England and other places in the East from almost the time of the earliest settlers. After a tune became very familiar to a congregation, the precentor might line-out more than one line at a time. The amount depended upon how well he thought the congregation knew the tune, or, perhaps, upon the precentor's desire to sing a solo. Sometimes he may have judged the ability of his congregation too highly, for it appears that there were instances when he lined-out more than the people could remember. The results were then disappointing, and the congregation showed its displeasure in its criticism of the leader. The setting of the pitch was another duty of the precentor, and to set a pitch too high or too low for a tune was unfortunate for both congregation and precentor.

Church choirs in the settlements had their beginnings amidst heated discussions. Many church members opposed the use of choirs for years, even after they had become a fairly established custom. Among the reasons given for the opposition

was that members of the choir seemed to consider themselves indispensable to the church, and if they were not permitted to sing what they wished, they would not sing at all. The opponents insisted, too, that David in the Book of Psalms did not mean for a choir to sing praises while the rest of the congregation listened to them; his words were: "Let the people praise thee, O God; let all the people praise thee."

Another cause for discussion among church people on the frontier was whether or not musical instruments should be used in divine worship. Some churches sanctioned their use and others did not. Among the first of the instruments to be used was the bass viol, a large instrument similar in shape to a violin. The flute seems to have been used very early, also. The violin and the brass instruments were not introduced in most churches until many years after the bass viol. The violin had become almost taboo because of its association with the dance, and the music of the brass instruments was considered too coarse for church service.

Even though there was opposition to choirs and instruments, the churches on the frontier aided in the improvement of music. Church groups were organized for the purpose

of practicing and performing sacred music. These groups had few places other than the churches where they might give public concerts, and they frequently were granted permission to use the churches for benefit concerts. Any monies received were turned over to the church or used for some charitable purpose. Such benefit concerts became increasingly frequent in Pittsburgh in the first half of the nineteenth century.

THE FIRST PERIOD OF DEVELOPMENT, 1758-1830

PART I.

THE FIRST PERIOD OF DEVELOPMENT, 1758-1830

I.

PITTSBURGH'S FIRST MUSIC AND MUSICIANS

No doubt, the first music of Pittsburgh was that of the aborigines, the Indians, but for this little assurance in evidence can be given. As regards the white man's music, it is highly probable that the first was that of the French garrisoned at Fort Duquesne, but except for the reputation of the French as being able to sing and play somewhat better than most other soldiers on the frontier, nothing can be said. The record begins with September 14, 1758, when the Highlanders under Captain Macdonald marched down the hill to attack Fort Du Quesne¹. They advanced to the strains of their bagpipes and the beat of their drums until ambushed by the French and Indians.

No further record of music at Pittsburgh can be found until the War of the Revolution, and then not until the last year of the war. Through the diary of a traveler it is learned that "concerts" were presented in Fort Pitt during the period

¹ Chapman, op.cit., 93.

of hostilities.² Whether these concerts were vocal or instrumental, and whether they were performed by many or few persons cannot be shown.

Soon after the Revolution a desire for the services of a teacher of vocal music seems to have been felt in Pittsburgh, and an effort was made to find one through the newspaper. In 1786, the following advertisement appeared: "Wanted a man who understands vocal music, and can teach it with propriety, such a person will meet with good encouragement from the inhabitants of Pittsburgh."³

The advertisement is interesting, not only because it is the earliest record of a desire for a teacher of music and for propriety in the community's music, but, also, because it promised "good encouragement." Pittsburgh, in 1786, was not a very attractive place physically, and it had many things to be desired morally. Thirty-eight houses and six stores was the extent of its building.⁴ Four large ponds of water, somewhat stagnant, covered much of the Triangle,⁵ and Indians still visited the town in large numbers.⁶ Three years earlier, when John

2 Schoepf, op.cit. I, 247.

3 Gazette, op.cit., November 25, 1786.

4 "Pittsburgh Report," Niles' Weekly Register (Baltimore), XXX, 436, August 19, 1826.

5 John N. Boucher, A Century and a Half of Pittsburgh and Her People (New York, 1908), I, 273.

6 Centennial Volume of the First Presbyterian Church of Pittsburgh (Pittsburgh, 1884) (in the First Presbyterian Church, Pittsburgh), 239 (Appendix).

Wilkins arrived in the town, he "found the place filled with old officers and soldiers, followers of the army, mixed with a few families of credit. All sorts of wickedness were carried on to excess, and there was no appearance of morality or regular order.,"⁷ and, in 1789, when Reverend Francis Asbury tried to turn the inhabitants away from their wicked ways, he found them "far from God, and too near the savages in situation and manners."⁸ Yet there were a few families in Pittsburgh in the 1780's who wished their sons and daughters taught in the best social graces. Among these were the Brackenridges, the Nevilles, and the like, who were both willing and able to pay for the services of a desirable teacher of music.

The public music of Pittsburgh during the last quarter of the eighteenth century seems to have been largely that of instruments. To some of this music reference has already been made: There was Crowder with his fiddle, the Ball in honor of General Henry Lee, and the celebration on the Fourth of July in Morrow's Tavern with a military band. Instrumental music was used, also, at dancing schools which were opened in Pittsburgh during the last quarter of the century, but it was

7 Centennial Volume, op.cit., 17.

8 Francis Asbury's Journal, 1771-1815 (New York 1821), II, 56-7.

not until 1799 that a concert was given with vocal music on the program.

This concert served to introduce the first teacher of music at Pittsburgh of whom there is record. His name was Peter Declary. The concert was announced as follows:

Mr. Declary and Miss Sophia Weider beg leave to inform the public and their friends that there will be a Concert of Vocal and Instrumental Music on Monday Evening next, the 2d of September, at Mr. Morrow's Assembly Room. A gentleman will perform on the Violin. The particulars will be expressed in the bills. The Concert will begin at half past 7 o'clock.

The next year, Declary presented Pittsburgh with another concert, this time at the home of Mr. Scott, at Second and Market Streets. During the time which intervened between the first and second concert, Declary seems to have been teaching music, for at the latter concert he had the assistance of his pupils and during the evening "a great variety of Songs and a number of pieces on the Forte Piano" were to be performed. As the reputation of the musician increased in the community, his announcements in the newspaper came to reflect more confidence. Thus, in 1801, when he sponsored an elaborate concert in the court house, he styled himself: "Music Master of Pittsburgh." At the 1801 concert, "A great variety of the last published

9 Gazette, August 31, 1799.

10 Ibid., December 19, 1800.

11 Ibid., October 30, 1801.

favorite songs and other music pieces" were performed, and as a special attraction, Declary had one of his pupils who was only eight years old give a forte piano rendition of Kotzwara's Battle of Prague. This concert is said to have been "a musical event of importance" in Pittsburgh, and it was attended by all persons who claimed in any way to be patrons of music.¹²

Yet, despite the apparent patronage given Declary, the music master's pecuniary income from music probably remained insufficient for his needs. The number of persons in Pittsburgh at the beginning of the nineteenth century was only 1,565. Many of these were engaged in pursuits which permitted little or no time for music, and still others there were who cared less for a piano rendition of the Battle of Prague than for other forms of entertainment. At any rate, Peter Declary opened a mercantile business in 1803.¹³ At that time, he offered to apprentice "a lad of about 10 or 11 years of age" in the mercantile business, and he had for sale at his store in Front Street "a neat assortment of Dry Goods, Groceries, Queensware, etc." The lad probably tended the store during that part of the day when the master was engaged with his pupils, for Declary

12 Charles W. Dahlinger, Pittsburgh, A Sketch of Its Early Social Life (New York, 1916), 69.

13 Gazette, March 11, 1803.

remained a musician for many years after 1803. In 1815, he¹⁴ was still a "musician" on Front Street, and in 1818, he helped¹⁵ launch the first Pittsburgh Musical Society, about which more will be said later. In 1818 or 1819, Declary appears to have left Pittsburgh for Kentucky. According to the biographer of Anthony Philip Heinrich, a "P. Declary" and H.M. Pennor, on June 8, 1819, gave a concert of vocal and instrumental music near Farmington, Kentucky, and the two men were spoken of as¹⁶ "two Kentucky musicians." The biographer did not know who "P. Declary" was, but it seems likely that he was the same who had lived in Pittsburgh. No further record of Declary at Pittsburgh can be found after 1818.

At the turn of the century, Pittsburgh could become interested in a Declary concert, but less effort was needed to insure as much interest in a dance or horse race. Dancing masters were in the limelight to such extent that William Irving christened his race horse "Dancing Master,"¹⁷ and the¹⁸ "taverns had rooms set apart for dances." The Sign of the

14 James M. Riddle (compiler and publisher), The Pittsburgh Directory for 1815, reprint (Pittsburgh, 1905).

15 Minutes of the Pittsburgh Musical Society (MS., 1818; in Carnegie Library of Pittsburgh; vide, Appendix II), February 24, 1818.

16 William T. Upton, Anthony Philip Heinrich (New York, 1939), 54-6.

17 Gazette, September 25, 1801.

18 Dahlinger, op.cit., 69.

Waggon and the Sign of General Butler, each, boasted a spacious¹⁹ Ball Room, and the Sign of the Green Tree provided an Assembly²⁰ Room. John Reed, the proprietor of the Sign of the Waggon, incidentally, was a leading member of the Pittsburgh Jockey Club, owned a well known race horse, and was the precentor who "lined out the hymns and led the singing" in the First²¹ Presbyterian Church.

A program in one of the taverns of Pittsburgh at this time was usually followed by a dance or a ball, and a program, in 1801, which promised President Jefferson's March, had considerable drawing power. On February 4, 1801, a Military Band charged one dollar admission to its concert and ball in Morrow's²² Tavern, and during the following March the same high admission was charged for a musical soirée in the home of Joseph²³ McClelland. During the year, other musicals were given, and Pittsburgh seems to have experienced a display of interest in its music.

The earliest record of a composer in Pittsburgh is dated April 18, 1801. On this date an advertisement appeared in²⁴ the newspaper offering a "New Song" for six cents per copy.

19 Gazette, August 25, 1798; January 3, 1800; October 29, 1802.

20 Gazette, October 20, 1798.

21 Centennial Volume, op.cit., 154.

22 Gazette, January 30, 1801.

23 Ibid., March 20, 1801.

24 Pittsburgh Tree of Liberty, newspaper, April 18, 1801.

The composer was probably Dennis Loughy, the blind poet, who was remembered by H.M.Brackenridge as "casting his pearls before swine" and "chanting his masterpiece:

Come gentlemen, gentlemen all,
 Gin'ral Sincleer shall remember-ed be,
 For he lost thirteen hundred men all
 In the Western Tari-to-ree!

in a tone part nasal and part guttural" at the races on
 25
 Grant's Hill.

Loughy had two of his "pearls" for sale in 1812. These he offered to the public at his place of business, "opposite the bank in Second Street," for six cents each. One had for its theme the battle of Tippecanoe and carried a descriptive title, viz., On the Battle Lately Fought on the Wabash; between the Troops under the Command of Governor Harrison and the Indians under the Control of the Shawanese
 26 27
Prophet. The other was On the Prospect of Taking Canada. The victory of Perry in 1813 inspired Loughy to compose On the Capture of the Whole British Fleet on Lake Erie by Commodore Perry, which began with the following words:

You American heroes come listen awhile,
 The story I tell you will cause you to smile;
 Concerning an action the truth I shall tell,
 It was a disaster to Britain befel. (28)

None of these compositions is extant today, and there is no way

25 Brackenridge, op.cit., 62.

26 Gazette, January 31, 1812.

27 Ibid., July 10, 1812.

28 Ibid., December 10, 1813.

of judging their caliber except through the words which are given.

The second teacher of music to appear in Pittsburgh was the respected and kindly Edward Tyler, who at an age of more than sixty years was forced to begin life anew in the Western Country. He and his wife had their home on a small farm about seven miles from Pittsburgh, and he came to town regularly for his music classes. Mr. Tyler began teaching in Pittsburgh sometime during the winter of 1805-6.²⁹

It was the custom of this teacher to hold his classes in the home of one of his pupils, where they practiced singing sacred music and enjoyed sociable evenings together. Fortescue Cuming, a traveler who had found it expedient to remain a short while in Pittsburgh, was a guest at one of the practicing parties of Tyler in 1807 and he has left an account of his experience.³⁰ Many young people of both sexes were present, and they sang so well that Cuming "was tempted to join the sounds of his flute to the sweet treble of some of the young ladies." The visitor was surprised at the display of "taste and harmony" so far from the Atlantic shore, and he asked the music teacher why he had decided to come to Pittsburgh. This led Tyler to

29 Fortescue Cuming, Sketches of a Tour in the Western Country (Pittsburgh, 1810), 64.

30 Ibid.

entrust his guest with a brief sketch of his life.

As a boy and young man, Tyler was a chorister in England. He migrated to America while still young and taught sacred music in the eastern part of Pennsylvania. After accumulating sufficient capital, he purchased a farm near Carlisle, Pennsylvania, where he and his wife went to live. They had no children, and they attempted to mitigate their misfortune by adopting a boy foundling. They raised the boy, spared neither effort nor expense in his education, and, later, obtained a position for him as an accountant with a store keeper in Carlisle. When the young man had become proficient enough in the business, the Tylers furnished him with a country store of his own, and he began business with the fairest prospect. However, he contracted habits of drinking and gambling, and soon found himself deeply in debt. He then persuaded Tyler to be his security for more than his store was worth. A short time after this he absconded and left Tyler to face the unpaid loans. The benefactor was forced to sell his farm to avoid prison, and with the little money remaining after paying the loans, he and wife crossed the mountains to begin life anew. They made an initial payment on a small farm about seven miles from Pittsburgh, erected a cottage, cleared

and cultivated a few acres, and to meet the mortgage payments on the new home Tyler taught music in and around Pittsburgh.

Tyler's work in Pittsburgh seems to have been well received in 1807, and it is possible that by 1810 the community had a competent choral group made up largely of his pupils. He continued to teach for several years after 1807. The last record of him was in 1814. In April, 1814, Tyler gave notice through the newspaper that he intended opening a "Singing School . . . in the Grand Jury Room in the Court House,"³¹ and he would be there on Saturday to receive pupils. The grand jury room in Pittsburgh at this early date was one of the places used for larger gatherings, and its use by Tyler seems to indicate that his classes had grown much larger in the years from 1807 to 1814.

With the names Declary and Tyler in early Pittsburgh music should be associated that of S.H. Dearborn. This musician was the son of the celebrated inventor, Benjamin Dearborn, of Boston, and he had come to Pittsburgh in 1806 as a portrait³² painter. He found that the town did not require as much of

31 Gazette, April 15, 1814.

32 Cuming, op.cit., 65.

his time for portraits as he had hoped, and, having ability in music, he soon succeeded in gathering a number of musically inclined individuals into an organization called the Apollonian Society.³³ The active members of the society, in 1807, were instrumentalists, "about a dozen gentlemen of the town," but membership was not restricted to the performing musicians. Many others who did not play became members for the sake of admission for themselves and their families to the periodical concerts.

The Apollonian Society under the leadership of S.H. Dearborn and F. Ameling did not content itself with playing popular marches and songs of the day. It performed with "taste and execution" not expected "in so remote a place" the compositions of Haydn, Pleyel, Bach, Mozart and other celebrated composers. Meetings, to practice and prepare for the periodical concerts, were held once each week in the home of one of the members. The traveler, Cuming, attended one of the concerts and recorded his observations in his diary.³⁴

He was "particularly astonished" with the playing of a German named Gabler who worked in the glass factory of General O'Hara. This man could neither read nor write music,

33 Cuming, op.cit., 66.

34 Ibid.

but he could extemporize harmony with his violin to the music of Bach, Mozart, and other famous composers. Especially was this true in the livelier movements of the compositions. The violinist had composed several numbers, also, but being unable to write music, he had committed them to memory. It was regretted by Cuming that the compositions "must die with their author." The music of the Apollonian Society was long remembered in Pittsburgh, and an effort was made many years after the organization had disbanded to revive its style of playing. The society was indeed resuscitated, as will be seen, in the 1820's.

Pittsburgh changed in many ways other than in its music during the first ten years of the nineteenth century. These were stimulating years for the town. The "Forks of the Ohio" came to be viewed more and more in the East as a land of opportunity. By 1810, Pittsburgh had grown to a borough with a population of 4,768, and it had become the marketing center of the Western Pennsylvania iron industry. The number of its houses in 1796, had been 102.³⁵ By 1810, the number had increased to 767,³⁶ and a court house, jail, market house, bank,

35 Neville B. Craig, History of Pittsburgh, new edition (first published in 1851) (Pittsburgh, 1917), 268-9.

36 Melish, John, Travels in the United States of America (Philadelphia, 1812), II, 55.

and five places of public worship was evidence of the communities growing wealth and position. By 1810, also, it had two dramatic societies, supported a career of violins, and, despite transportation difficulties, offered almost as many conveniences and luxuries as did the cities and towns on the other side of the mountains.

In one respect, however, Pittsburgh seems to have been different from many other towns. It is said that smoke rolled from the valley like a fog, and there were many times when from Grant's Mill a large part of Pittsburgh was invisible. The smoke came from the furnaces and factories which were helping to change the reputation of Pittsburgh from a "Gateway" to a "Workshop." The first permanent furnace, or foundry, at Pittsburgh was established in 1803 by Joseph McDurg. This was the celebrated "Fort Pitt Foundry" which cast cannon and shot for Jerry on Lake Erie during the war of 1812, and, later, for the war against Mexico. Other factories, such as that of General O'Hara, contributed to the smoke, and, at the same time gave promise of employment. More and more people came into the town, and among them, in 1811, was one "musical enthusiast" who soon became an important part of Pittsburgh music. The name of the new musician was William Evens.

37 Boucher, op.cit., II, 364.

38 Solon J. Buck and Elizabeth Hawthorn Buck, The Planting of Civilization in Western Pennsylvania (Pittsburgh, 1939), 364.

II.

WILLIAM EVENS

William Evens, after seven years in the United States, came to Pittsburgh in September, 1811. Within a few years he became Pittsburgh's foremost leader and teacher of music, and for thirty years after his arrival he was responsible for much of the music in Pittsburgh and Allegheny. He managed to accumulate what was probably the best library of music in and about Pittsburgh during the first half of the nineteenth century, and he laboriously filled Scrapbooks with clippings and programs bearing on musical events and persons in Pittsburgh from 1811 to 1854. These Scrapbooks, which have most of the clippings and programs dated, are today the only sources for information on a considerable portion of Pittsburgh musical life in the first half of the nineteenth century. In his prosperous years, Evens subscribed to many newspapers and periodicals, some published in Pittsburgh and others from such cities as Boston and New York, and many of the clippings in his Scrapbooks are from publications which no longer are extant. Four of the Scrapbooks are in the possession of Carnegie Library of Pittsburgh, and two more are in the

possession of Elmira Evens, the granddaughter of William Evens, in Indiana, Pennsylvania.

William Evens came to the United States from Seales-¹comb, near Battle, in Sussex, England. The town of Battle is located at the place where the clash between King Harold of England and William the Conqueror from Normandy occurred in 1066. In that struggle it is said that the Kentish men resisted the invader longer than any other of Harold's men, and Evens was always proud to relate that he is a "Kentish man." In 1804, Evens worked his way from England to Halifax, Nova Scotia, as a carpenter. In 1805, he went to Boston; in 1809, to Kingston "at the head of the St. Lawrence" where he opened two singing "schools,"² and, in 1810, to New York City. While in New York, he purchased some singing books for one hundred thirty dollars and a violoncello for twenty-eight dollars. He then went to Detroit, where he opened five more "schools," two in Detroit and three across the river in Sandwich, Ontario.

1 Information concerning the life of William Evens in the form of a memoir may be found in his Scrapbook, II. The pages of this volume are not numbered.

2 A "school" was a quarter of a year's teaching in one place, i.e., a quarter-year of study by one class.

Perhaps while teaching at Detroit, Evens decided to throw his lot in with the promising town of Pittsburgh. At least, he returned to Boston and very soon thereafter started for Pittsburgh, this time with his wife and all his other possessions. They went by boat to Philadelphia, and from Philadelphia they made the overland journey across the mountains in twenty days by wagon, arriving at the "Pennsylvania Smokehouse [sic]", on September 16, 1811. Evens's first employment was with "Old Frost . . . making bedsteads and rough boxes." Next he worked for "Billy Scott, the plane maker, on low wages," to gain an "insight" of the business. In January, 1812, he opened his first school with seventy-five pupils at the corner of First and Wood Streets. The following year he began his own plane making factory and built himself a two-story frame house on Irwin Street.

Evens was industrious. He carried on his plane making business for many years, and at the same time he was actively engaged in teaching music, organizing and leading choirs in various churches, helping to originate Pittsburgh's first musical society, and directing another large musical organization. A portion of his musical activities from 1812 to 1841 as given by Evens in 1841³ was as follows:

3 William Evens, Scrapbooks, II.

Jan. 1812 71 Schollars, do. in October, 1812
 59 Schollars, do., January, 7th, 1813
 70 Schollars, \$1.50 each scholar each school.

1813 Organized a small choir in the Rev. Thomas Hunt's
 Congregation in the old Carpenter's Shop at the head
 of Diamond Alley. September 13, 1813— 72 scholars at
 \$1.50 per scholar.

January 14th, do.

1815 With the assistance of other Protestant singers we
 form'd a choir in the Catholic Church under the Rev.
 Mr. O'Brien.

1817 I was engaged to teach & lead in the Episcopal Old
 Round Church under the Rev. Mr. Carter with a large
 school in the Grand Jury Room in the Court house at
 \$200 per year.

1818 First Sacred Music Concert by the Pittsburgh Musical
 Society in Dr. Herron's Church. Bill in the Sacred
 Music Miscellaneous Vol. page 17. In 1819 the Allegheny
 Musical Society was organized under the direction of
 Wm. Evans & J.M. Phillips & gave a number of respecta-
 ble Concerts for Charitable purposes up to the year
 1836. Practicing School on Sunday Evenings at my
 house in Irwin Street.

23rd October

I got up a Juvenile Choir, Teacher & Leader at the
 Baptist Church under the Rev. Mr. Newcomb, Mr. Jones,
 and Rigdon.

1820 Allegheny Town, taught the first school in the Rev.
 Mr. Stockton's Frame Meeting house. 1821, A large
 school over Esq. Leck's Blackshop, corner of Virgin
 Alley & Wood Street.

1822 A large School in Market Street

1823 First School, on the 4th Street Road, at Mr. Youst
 Log Cabin. 1824, First School in Bayard's Town.

- 1825 A school at my house in Irwin Street. 1826, School in Pittsburgh.
- 1827 A school for the Catholic Choir at my house, do., 1828.
- 1829, 30, 31 School in Pittsburgh & Allegheny Town
- 1832 First School at the New Garrison, 35 scholars.
- 1833 First School at Arthursville or Minersville. Do., First School at Birmingham, 20 scholars.
- 1834 A school at Mr. Seeler's School house on the Fourth Street Road.
- 1835 A School at Cumberland Presbyterian Church.
- 1836 A School at the Methodist Church, Allegheny Town.
- 1837 A School at the Universalist Church, 26. Do., First School at Wilkinsburgh, do., at Sharpsburgh, 44 scholars.
- 1838 First School at Jack's Run, do., 1839 at Wood's Run
- 1839 First School up Sawing Mill Run at Sterritt's School house. Schools in the winter of 1840 and 41, Wood's Run, Sawing Mill Run, New Garrison, Sharpsburgh; the last in 1841 at the 5th Presbyterian Congregation.

To the above might be added that at one time Evens⁴ directed the singing in the First Presbyterian Church, and he continued his classes, which were "usually quite large, every winter," until 1850 or 1851.⁵ He was undoubtedly the person to

4 Centennial Volume, op.cit., 199.

5 A.F. Marthens, "The Late Wm. Evens," Gazette, August 3, 1854.

whom Doctor Richard Lea referred in 1850, when Lea was recalling the First Presbyterian Church of 1823. He spoke of one man with a pitchpipe who "sat at the front of the pulpit, a small Englishman, a professional musician," and "who almost invariably slept through the other services and was not infrequently awakened by those depositing the collection bags to perform his duty at the close."⁶

Evans frequently used the newspapers to advertise. The following is one of his advertisements which appeared in 1817:⁷

Singing School

The subscriber respectfully informs his friends in Pittsburgh that he will commence teaching Sacred Music in the house formerly occupied by Mr. Bolton, opposite M'Clintock's tavern, Fifth street between Market and Wood streets, on Tuesday, the 14th inst., twice a week. The terms three dollars per quarter.

Wm. Evans

N.B. A valuable selection of Sacred Music for sale, received from Baltimore, published by Samuel Dyer, comprising a great variety of approved Psalm and Hymn Tunes, Anthems, Odes and Chorusses, from the works of the most celebrated modern composers, and consisting generally of tunes and pieces which have never before been published in this country. A complete introduction to the art of singing—price \$2.50. I take the liberty to recommend this selection as one of the best ever published in this country.

P.S. Likewise the Plane Making Business carried on.

6 Centennial Volume, op.cit., 274.

7 Gazette, October 10, 1817.

By 1818, Evens had "so well tutored many of the young persons as to have formed the Pittsburgh Musical Society," said A.F. Marthens, a close friend of Evens, in 1854, and the society "possessed so vigorous life as to exist till 1836."⁸ The society⁹ was organized at the home of Evens on January 30, 1818, but Marthens does not make clear that it was not as "The Pittsburgh Musical Society" that the organization existed until 1836. Other writers since have assumed that the society formed in 1818 was successful and gave concerts for eighteen years, but this does not appear true, and the subject will be considered as fully as possible in the following chapter.

The society which "possessed so vigorous life" was the Allegheny Musical Society which was organized by Evens and John M. Phillips in 1819, and, probably, with many singers who had been members of the Pittsburgh organization of the previous year. Evens seems to have been largely responsible for the organization of both groups. He was one of the managers of the Pittsburgh society until he resigned on March 23, 1818,¹⁰ and he was the Director of the Allegheny society.

⁸ Marthens, op. cit., August 3, 1854.

⁹ Minutes, op. cit., January 30, 1818.

¹⁰ Ibid., March 23, 1818.

The Allegheny Musical Society gave many concerts during its seventeen years of existence, and its leader was frequently commended in the newspapers for his work. One newspaper article said that praise could not "be too liberally bestowed upon Mr. Evens for the exertions he [had] made to cultivate a musical taste" in the city, and since he had succeeded in forming a "regular society, unequalled in the western country," it was hoped that "both he and the society [would] meet with deserved attention and encouragement from the inhabitants of Pittsburgh."¹¹

From the beginning of his teaching in Pittsburgh, Evens had to struggle with difficulties, especially from the "indifference of the public and Paul Parrot Critics."¹² He had a special love for the great choruses of Handel, and, in 1820,¹³ he introduced the Handel "Hallelujah Chorus" to Pittsburgh. These choruses, said Evens, were the special subject of "caprice and prejudice among Paul Parrot Critics and pretended amateurs,"¹⁴ but he persisted and he lived to see the choruses accepted as the works of a master.

¹¹ Evens, op. cit., I, 1, 127.

¹² Ibid. (memoir of Evens), II, May 20, 1841.

¹³ Ibid.

¹⁴ Ibid.

In 1819, the same year that saw the birth of the Allegheny Musical Society, Evens found time to teach and organize a second group of singers. This group he called the Juvenile Choir, and, like the Allegheny organization, it was devoted to sacred music. In October, it presented the following program in the First Presbyterian Church:

15

PART I

- Psalm---The Lord my shepard is,.....Stanley
- Psalm---The Heavens declare Thy glory,.....Tucker
- Anthem--Happy the man,.....Clark
- Hymn---Hark the voice,.....Stanley
- Air and Chorus--O Zion afflicted,.....Milgrave
- Solo----I'll proclaim the wond'rous story,.....Handel
- Trio----At anchor laid,.....Banister
- Chorus--Praise ye the Lord,.....[sic]
- Anthem--Mortals awake,.....Davis

PART II

- Air-----Jesus lover of my soul,.....Malan
- Chorus--Come hither all ye weary souls,.....Guzens
- Hymn---Sing to the Lord,.....Tucker
- Duett and Chorus--Beyond the glitt'ring,.....Husband
- Duett---Sweet is the breath of morn,.....[sic]
- Duett---Hosanna,.....Gregor
- New Year's Ode--Stand still refluent orb of day,Clark

Evens did most of his work in the field of vocal music, but he could teach instruments, and, it appears, that at times he did. He used the violin exclusively in teaching voice because the violin was "peculiarly adapted" to the

15 Gazette, September 30, 1819.

16

support of the soprano voice, and at one time he offered to teach "French horn, Serpent, Trumpet, Euple, Bassoon, Clarinet, German Flute, Hautboy, Violin, Violin-cello and Tenor Viol."¹⁷

However, in a note accompanying the advertisement he advised prospective pupils that he taught only the "andante" style. For those who wished a fast style, or, in other words, the advanced pupils, he suggested that they look elsewhere for instruction.

In 1820, Evens seems to have helped organized the Union Band. He was one of its sixteen members and it was he who kept the records for the organization. What one of the sixteen instruments of the Union Band he played, however, is not known. It may have been a clarinet, French horn, bassoon, flute, trumpet, or drum, which were all used by the organization.¹⁸

The musical library which Evens managed to accumulate included books and musical instruments, and it was unusual for Pittsburgh of his day. It included books which were nowhere else available in or near Pittsburgh, and the books were valuable for a student of music. Some few persons were given access to the library, but Evens was a very reluctant lender of his books even to his closest associates. Some books were not

16 Gazette, September 15, 1841.

17 Ibid., February 25, 1826.

18 Constitution of the Union Band (MS., 1820; in the Carnegie Library of Pittsburgh; vide, Appendix III), Preamble.

permitted out of the library, and in many of the books Evens had pasted a poem or bit of prose reminding the borrower of his obligation to return and not to injure the book he had borrowed.

One of the persons who had access to the library was Charles Chauncey Mellor, the son of John H. Mellor who had the music store. John H. Mellor knew Evens very well, and when his son, Charles Chauncey, was studying music, he sent him to visit Evens. In his later years, Charles Chauncey, wrote of the visits
19
as follows:

At that period, my time was much occupied with the study of the Piano, also the History of Music and the lives of musicians. From my father . . . I learned that he [Evens] had a number of books on these subjects, and as any such books were not then to be found in any private library here, that I knew of, neither in the old "Young Men's Mercantile Library," my visits to him were frequent, to talk with him on musical history and biography, to read his books, and borrow them occasionally.

One interesting feature of the library was a stack, six and one-half feet tall, of music which Evens had copied by hand because he had been forced at one time to part with some of his original music books. Another feature was the Scrapbooks which Evens had compiled on the music of Pittsburgh and Allegheny from the time he began teaching at Pittsburgh in 1811. John H. Mellor, perhaps from having been told of the

19 C.C. Mellor, "Sketch of William Evens" (typewritten copy, written about 1906; in the Carnegie Library of Pittsburgh), 1.

Scrapbooks by his son, recognized their value as a source of information on early Pittsburgh music, and upon the death of Evens, in 1854, he purchased some of the Scrapbooks and kept them safely for many years. After the death of John H. Mellor, they were guarded by others of the Mellor family, one special volume being kept in a safe for thirty years, until the opening of Carnegie Library of Pittsburgh in 1895. They were then donated to the new library by Charles Chauncey Mellor.

In 1830, Evens seems to have been forced to make several changes in his way of life. He advertised his house in Irwin Street, his mother-planes, patterns and violincello for sale in September, and on the last day of the year he moved his family to Allegheny. In 1831, he sold his house to John Lloyd, and later in the year built a small shop for himself in Allegheny. In 1832, he sold a large number of the valuable books in his library at auction, and for the first time it appears that he was unable to open a "school" in either Pittsburgh or Allegheny. However, he managed to retain most of his library, and in the

20 Mellor, op.cit., 1.

21 Gazette, September 15, 1830.

22 Evens, op.cit., II (pages not numbered).

23 Deed Book of Allegheny County, XLI, 257 (in the County Building, Pittsburgh, Pa.)

24 Evens, op.cit., II.

25 Gazette, August 2, 1832.

next few years he even added a few more books to it. In 1830, he had taken an inventory of his possessions and had estimated his library as worth \$1,463.14.²⁶ In 1840, he took inventory again and found the library had increased in value to \$1,542.44.²⁷

New music teachers and new machines were largely responsible for the reduced circumstance of Evens in the 1830's. In the early years he had been prosperous, but gradually new teachers and new machines had taken from him most of his pupils and his piano making business. Because "his pecuniary means" were "contracted" he was forced to the necessity of selling some of his possessions on several occasions.²⁸ One of the auctions took place at the Allegheny Auction Rooms, Ohio Street, on September 27, 1851, when some of his "sacred music books of the rarest kind and by the best authors," and "a collection of works consisting of history, biography, mechanics, novels, etc." were offered to the highest bidders.²⁹ C.J. Mellor in commenting on the books owned by Evens said, "It is quite evident from the list of books he possessed at various times that he must have spent considerable money in their purchase."³⁰

26 Evens, op.cit., II.

27 Ibid.

28 Parthens, op.cit., August 3, 1854.

29 Gazette, September 26, 1851.

30 Mellor, op.cit., 18.

Evens was a student as well as a teacher, and he made notes to assist him in teaching and for the guidance of his pupils. The notes are interesting for they give some understanding of the method he used in teaching. The following are some of the notes he made and, no doubt, applied in his teaching: ³¹

ON THE HUMAN VOICE

Breath should be taken with care at the commencement of a long division of notes, cadence or pause, that the effect of music may not be destroyed by stopping in the middle for that purpose.

Some years since it was considered a work of labour and importance to bring forward singers to enable them to pass public opinion, but in the present day singers spring up like mushrooms after a few months instruction and then, unable to stand the test of criticism they sink into oblivion.

ON ARTICULATION

The next grand requisite to intonation is articulation, the poet being as desirous that his words should be heard as the musician that his music should be properly sung. Strict attention to clear and elegant pronunciation is advisable. Without it the effect of the most beautiful song may be destroyed. How often do ladies in particular warble languishingly through an air of which when concluded the listener has been puzzled to determine whether the words were English, French or Italian. And yet this is an error that nine out of ten are in the habit of committing.

ON EMPHASIS AND ACCENT

In common time, remember well by heart
The first and third is the accented part,
And if your music triple time should be
Your accent is the first of every three

Without accent there is no more melody in song than in the humming of a bee, and without the regular arrangement of long and short syllables there can be no versification. There are as many different accents or modes of enforcing or enfeebling

31 Evens, op.cit., II, 1841.

the meaning of words in music as in speech. There are accents of spirit and accents of violence, of tenderness and of friendship. The voice of a feeling singer can modulate all these shades and effect the hearer on the side of interest as well as sense.

Jake and Brady took in qualms
 To set in verse king David's psalms,
 But had it been poor David's fate
 To hear them sing and them translate,
 By G-d he had run mad.

ON EXECUTION

Novices without reflecting whether they possess the same sweetness, velocity, power or delicacy of voice, try to imitate the playful or rapid execution of others and by such an attempt, not only destroy the pleasure they might otherwise have given by their simplicity of style, but often excite pain and ridicule.

ON COUNTENANCE AND GENERAL DEPORTMENT

It is not necessary to look the picture of misery while uttering sentiments of sorrow, nor to wear a broad grin in the expression of pleasure, but if the words and music, which should agree, be of a cheerful nature, no person of the least reflection would sing with a countenance descriptive of despair nor assume a merry smiling face if the subject were plaintive and sorrowful.

ON TIME

It being generally admitted that the eye will travel much faster over notes than they can be executed by the finger, the student is advised while counting or beating the time of one portion of a bar to look at the succeeding part so as to be prepared for what may follow and thereby prevent all possibility of breaking the measure by any unnecessary delay. In quick movements, the performer is expected to read one whole bar in advance for his fingers to follow.

Time is one of the first and most essential properties of music, for when this branch of musical excellence is not understood or is neglected, order and true harmony are exchanged for confusion and discord.

When a company of singers are together, it is usual for one to govern the time. He alone should use any visible motion; all the rest should accommodate their time to his, or their conduct will only tend to create confusion. It is of utmost

importance in musical performance that the time should be kept accurately, that no notes be cut off or continued beyond their proper length, except in cadence and to give some particular expression and that the notes in one part should be struck at the same moment with the corresponding notes in the other parts, for irregular time will ever destroy all propriety of performance.

It is vain to expect anything harmonious from singers who have not a sufficient knowledge of their art to enable them to keep time. The cause of the general deficiency in time observable in our ordinary vocalists and instrumentalists is quite obvious. They have not been accustomed to any uniform or judicious method of beating.

Beating time for four crotchets in a bar: 1st, let the ends of the fingers fall; 2d, let the heel of the hand fall; 3d, raise the hand towards the left shoulder; 4th, raise the hand to the place of commencement. To beat for three crotchets in a bar: 1st, let the end of the fingers fall; 2d, let the heel of the hand fall; 3d, raise the hand to the commencement. N.B. Let the hand fall at the commencement of every bar in all moods of time.

Time is of such consequence in music that unless you thoroughly understand it, you cannot be said to be a good musician. For if you arrive at the utmost execution on any instrument, if you want a true and equal time you in fact might as well not play at all.

It is very evident from the above that the pupils of Evens, if they were attentive, received some excellent suggestions.

Another subject in which the music teacher seems to have been greatly interested was the number of years of life granted to famous musicians, and to a lesser extent, to other celebrated personages. Many pages of one of his Scrapbooks are devoted to recording the births and deaths of notable persons, chiefly musicians, and he seems to have been trying to determine if music had an affect on longevity.

The physical features and some of the personality attributes of Evens have been preserved by the Mellor family and the Carnegie Library, also. When Evens was sixty-nine years of age, in 1852, John H. Mellor prevailed upon him to have two ³² daguerreotypes made. One of the daguerreotypes was kept by Mellor and is today in the possession of the Mellor family. The other daguerreotype was given to Evens, and, in 1895, was deposited in Carnegie Library of Pittsburgh. From the one owned by the Mellor family, C.C. Mellor had his brother-in-law, Albert G. Reinhart, make two pen and ink sketches, which were also presented to Carnegie Library. At a later date, Walter C. Mellor, the son of C.C. Mellor, with the assistance of Alonza H. Brockett and others, had Martin B. Leisser make an oil painting of Evens from the daguerreotype in the possession of the Mellor family. The painting was made, but because of some disagreement over the cost it was not turned over to Mellor or Brockett. The painting is today in the Carnegie Free Library of Allegheny, but it is not in the part of the library used by the public. It is in a small room with some other paintings by Leisser (who is now deceased) high up in the building.

One unfortunate feature of the painting of Evens in the Allegheny library is that it shows Evens as playing the violin in a right-handed manner. It is known that Evens held the bow

32 Mellor, op. cit., 19.

in his left hand, and the daguerreotype used by Leisser in making the painting shows this distinctly. According to Walter C. Mellor, Leisser thought to correct an error in the daguerreotype in painting the picture. To one who is accustomed to thinking of Evens as playing the violin left-handedly, it is something of a shock to be suddenly confronted with a large picture of the musician turned backwards, so to speak.

In 1906, C. C. Mellor, one of only two persons then living who had known Evens, thought the old music teacher worthy of remembering and he wrote what he knew of him in a "Sketch" for the Carnegie Library. The following are some excerpts taken from the reminiscences of Mellor:

Mr. Evens was rather small in stature, and when I knew him thin and hollow cheeked, high cheek bones, sallow complexion, leathery looking skin, long iron gray hair, rather sparse, large blue, open eyes. . . . He was rather quiet in his mode of speaking, but was fond of talking, and full of reminiscences of his time in Pittsburgh, and liked to talk of them. . . . Like many musicians, he was rather high tempered at times, wanted his own way, and spoke his mind in no uncertain terms. But in general, he was of a cheerful buoyant disposition, and was very good company to those who sympathized with him and his music.

. . .

From what I remember of him, he could read and sing chorus music and glees, &c., with reasonable accuracy; he was a great stickler for keeping strict time, as witness the direction, or exhortation or command, Tempo Giusto frequently seen in his MSS. music, in his books and even in his advertisements. His voice was a tenor, and from what was left of it when I knew him, it was likely in his best days, of a pleasant quality and good extent.

. . .

One of the peculiarities of Mr. Evens' violin playing was that he held the bow in his left hand. In the daguerreotype of him, now in the Carnegie Library, this feature has been commented on, and has been by some, regarded as an error due to the camera, but that is not so, he did bow with his left arm.

. . .

Mr. Evens was a great stickler for the regular system of Notation, as he was for "Strict Time"; he had a horror and contempt for what is or rather was then known as the "Patent notes", system. "Patent Notes", it must be understood, are several devices intended to simplify the usual musical notation—this mainly by the use of a staff of one or more lines and spaces, with notes of different shapes, as round, square, triangular, etc., commonly known years ago as "Eckwheat Notes."

To the last paragraph of the above quotation might be added that Evens always insisted on the use of the regular system of musical notation. His advertisements often carried in large type the words: "NO PATENT NOTES!," so there might be no mistaking his opinion on this score.

For over forty years, Evens was active in the musical affairs of Pittsburgh and Allegheny. During that time his work in music was frequently made difficult by current prejudices and public apathy, but he became probably the most widely known teacher of music in Pittsburgh and Allegheny during the first half of the nineteenth century. His quaint Scrapbooks not only tell us much of the history of early Pittsburgh and Allegheny music but they, also, speak clearly of a man who was enthusiastic in his work.

William Evens was born November 29, 1783. He was married to Rhoda Loring September 20, 1807. He died from cholera on August 1, 1854, in Allegheny, during an epidemic of cholera which claimed the lives of many persons in Pittsburgh and Allegheny. His body was interred in Uniondale Cemetery, Allegheny. ³³ Two days after his death, an eulogy was written ³⁴ for him by A. F. Marthens. This eulogy contains one serious error which has already been mentioned, but the rest is so well said by one who was intimately acquainted with Evens that it should be included in this study.

THE LATE WM. EVENS

The death of William Evens, Sr., which was so briefly announced on Wednesday, is an occurrence demanding more than a mere paragraph under the obituary head. Mr. Evens was a pioneer of Sacred Music in this place and his memory deserves to be held in honorable remembrance by all who can appreciate the solemnity and peace of mind that music can give to the troubled soul.

He arrived in this country from England in 1804, being then 21 years of age, and resided in Massachusetts about four years, singing in various church choirs in Boston, Charleston, Lexington, etc. The two following years he spent in Upper Canada, giving instructions in music to eight schools. From thence he came to Pittsburgh in 1811, bringing with him much experience and an enthusiastic spirit in the cause that nothing could depress.

From his first arrival here until within the last three or four years of his life, he had his classes, usually quite large, every winter, and must have become more familiarly known to our people generally than any other person.

33 There is no record of William Evens at Uniondale Cemetery, but one who signed himself "CCM," and who, undoubtedly, was C. C. Mellor, states in Evens' Scrapbook, II, that he was present at the funeral and that the interment took place in Uniondale Cemetery.

34 Marthens, op.cit., August 3, 1854.

His love of music and of order led him to give early attention to the formation of choirs for churches, and although he had powerful prejudices to encounter, he succeeded in establishing those indispensable adjuncts to various churches. As early as 1818 he had also so well tutored many of the young persons as to have formed the Pittsburgh Musical Society, which gave a creditable concert in Dr. Herron's church during that year. The society devoted its chief attention to the performance of Handel's choruses, and possessed so vigorous a life as to exist till 1836, a period of 18 years—many of the most respected ladies and gentlemen of mature years, who are still among us, having been members, and are still looking back with pleasure to the time when they took part in it.

The industry of Mr. Evens was untiring. In addition to his musical avocations he was a working mechanic, a plane maker, at which trade he labored until the invention of machinery so cheapened plane that he was forced to quit the business; when his pecuniary means, which had been ample, and had secured him an admirable library became gradually so contracted that he was compelled to part with many of his fine volumes.

His assiduity was so conspicuously shown in the copying of vocal music, which by all conversant with the matter is allowed to be the extremity of drudgery—the music of this kind copied by him into bound volumes, for his own use, when laid together on their flat sides, formed a pile six feet and a half high!, making of themselves a monument to his industry, which few persons, if any, have ever equalled in that line.

The books, pictures and papers which he has so laboriously accumulated during the last forty years, all liberally marked over with references with his own hand, conspicuously show a mind ever active, and seeking knowledge. The writer of this has many a time devoted hours, he might almost say days, to the pleasurable curiosity of turning over the contents of the library so variously stored.

The position which Mr. Evens held brought him very prominently before the public in an earlier time when the population was small, and many who were on the same level with him in those days, when he was comparatively well off in this world's goods, have since become rich in money, whilst he, devoted as he was to the art which is an inexhaustible mine of wealth of another sort, gradually fell back in the ranks of the poor, but without ever forfeiting his self respect or the respect of those who knew him in his more flourishing days. Especially may this be said of the patriarchs who yet

sojourn for a little season with us, whose white hairs tell of the frost of many winters—they remember him as the untiring builder of their church music, without which the worship of God is but imperfectly performed, and love him as one of the instruments of Providence in making the church an attraction more potent than any other, and which in the course of time has helped greatly to make Pittsburg so famous for its many churches.

He has gone down to the tomb at the ripe old age of seventy-one and the birds on each neighboring tree are chanting the requiem which we who are in the vigor of manhood ought not to have neglected. May he rest in peace.

A.F.M.

III.

ABOVE PLAIN PSALMODY

William Evens did not have the field of music entirely to himself even during his first years at the "Pennsylvania Smokhouse." Peter Declary was still living on Front Street, and Edward Tyler still came to Pittsburgh for his classes. Another teacher was Henry G. Pius who, in 1812, announced his intention to open a music and dancing school in Pittsburgh.¹ In 1813, Pius had a dancing school;² in 1817, he taught violin, piano, and guitar,³ and in 1820, three of his musical compositions, viz., Monroe's Grand March, General Jackson's March, and General Carroll's March, were performed at a concert in the "Hall over Mr. Fowne's⁴ lottery office" by the "Gentlemen Amateurs of the City." Pius⁵ was, also, in 1818, a member of The Pittsburgh Musical Society.

1 Gazette, June 26, 1812.

2 Ibid., September 24, 1813.

3 Ibid., November 14, 1817.

4 Ibid., January 4, 1820.

5 Minutes, op.cit., August 21, 1818.

In July, 1813, the first "Piano Forte" was offered for sale in Pittsburgh, at the office of the Gazette newspaper, and in the following September, Charles P.F.O'Hara, who was the "author of 'The Gentleman's Musical Repository,'" offered to teach the "Irish or Union" bagpipe. It was the practice of this musician to entertain each day at his house, "sign of the Irish Harp," with a "variety of Irish and Scotch melodies" and "fashionable cotillions and waltzes" played on the bagpipe and "other instruments," and he offered, for "five dollars per night" to entertain in a similar manner at private houses.

In June, 1814, Charles Rosenbaum began manufacturing "all kinds of Piano Fortes, viz., square ones from \$250 to \$350, also, when bespoke, upright and grand pianos" on Fourth Street between Market and Liberty. Whether or not Rosenbaum sold any upright or grand pianos is not known, but his offer to make them if requested lends to mistrust of the belief sometimes expressed that Pittsburgh was not acquainted with the upright or grand style of piano until many years after 1814. In 1816, Cramer's Almanack mentions the Rosenbaum establishment as "making Piano Fortes which [werē] of superior quality," and "equal in elegance of workmanship, and in tone, to any imported." In

6 Gazette, July 23, 1813.

7 Ibid., September 7, 1813.

8 Ibid.

9 Pittsburgh Mercury, newspaper, June 8, 1814.

September, 1814, C.G. Mueller began offering lessons on the "Piano Forte" to the "ladies and gentlemen of Pittsburgh . . .¹⁰ at his home in Third Street, near the Theater." In 1814, also, Mrs. Gazzam at her "Seminary" on Fifth Street between Market¹¹ and Wood, and Mrs. and Miss Brevost at their "Boarding and¹² Day School" on Second Avenue between Market and Wood taught music to young ladies. At the Gazzam seminary, music was taught only when an additional fee was paid, and at the Brevost school the young ladies were offered instruction in the piano for ten dollars per quarter and in voice for five dollars per quarter. At the Brevost school, Charlotte Foster, the promising sister of Stephen Collins Foster who died while she was young, was a student in 1818. Her mother, Eliza Foster, wrote in her Diary that Mrs. Brevost was an accomplished French woman whose father had lost his estates in France "by his adherence to Bonaparte," and that she had been educated in Paris and had at one time been "presented at the Court of Louis 16th and¹³ Marie Antionette."

During the years immediately following the War of 1812, Pittsburgh continued to grow in spite of a period of depression.

10 Mercury, September 14, 1814.

11 Gazette, April 15, 1814.

12 Ibid., August 10, 1814.

13 Diary of Eliza Foster, as quoted by John Tasker Howard in Stephen Foster, America's Troubadour (New York, 1934), 30.

It enjoyed greater prestige after the war, too, by reason of its participation in the war and by providing both the land and naval forces of the United States during the war with supplies. In 1815, James M. Riddle printed a Directory of Pittsburgh, the first of its kind extant to be published in Pittsburgh. This Directory contains some information on the musicians who were then in the community. It lists Peter Declary and William Parks as musicians, Charles Rosenbaum as a manufacturer of pianos then on Fourth Street between Wood and Smithfield, William Evens as a maker of pianos, and John M. Phillips as a shoemaker.

John M. Phillips had once been a chorister in England, and as such he had participated in the commemoration of Handel¹⁴ in Westminster Abbey in 1791. In 1818, Phillips was chosen as¹⁵ the first "vocal leader" of The Pittsburgh Musical Society, and in 1819, he and William Evens, as already has been shown, organized the Allegheny Musical Society. Phillips and Evens had much in common. Both were vocalists; both were somewhat despotic in matters of music, and both seem to have held similar ideas on how the works of Handel should be interpreted. Both lived in Allegheny after 1830, and when Phillips, at the age of seventy-nine, died, in 1848, the hand of Evens is seen in the obituary

¹⁴ Evens, op.cit., 1848.

¹⁵ Minutes, op.cit., January 30, 1818.

16
notice.

In 1816, one Mr. Boudet taught the "harp, piano forte,
violin and flute,"¹⁷ and during the next year, Anthony Philip¹⁸
Heinrich taught violin and piano "at Philadelphia rates."
Heinrich was the same musician who has been called the
"Beethoven of America" and the "Berlioz of America." It is
probably not known that he was at one time a teacher at
Pittsburgh. He had charge of the Pittsburgh Theater for a
short while; then he went to Farmington, Kentucky, where he
completed the compilation of two books of music which soon
became well known in America. The two books were The Dawning
of Music in Kentucky and The Western Minstrel. He was, also,
a composer, and because of his originality was later given
an audience by the President of the United States, John Tyler.
His compositions were numerous, and they have been widely com-
mented upon in both America and Europe.¹⁹

In 1817, too, James H. Baker and his wife came to Pitts-
burgh from Washington, Pennsylvania.²⁰ Baker taught piano and his
wife increased the family income by taking "a select number of

16 Evens, op.cit., I, 95, 1848.

17 Gazette, October 25, 1816.

18 Evens, op.cit., I, 1817.

19 A.P. Heinrich was born in Bohemia, and he died in New York City. He made possible the performance of Beethoven's Sinfonia con Minuetto at Lexington, Kentucky, in November, 1817, which was probably the first performance of the composition in America. For a fuller account of this musician see William Treat Upton, Anthony Philip Heinrich, A Nineteenth Century Composer in America (Columbia University Studies in Musicology, 1939).

20 Gazette, March 8, 1817.

young ladies to instruct in the ornamental branches of education, such as embroidering, fillagree, drawing and painting of flowers, fringe, netting, etc."²¹ Another teacher was S.J. Benham who had a "Singing School" in which he paid "strict attention"²² to teaching the rudiments of music for four dollars per quarter. The year 1817 saw considerable musical activity in Pittsburgh, and John Palmer who was visiting in the city at the time thought the people were "fond of music," for during an evening's stroll, he said, one was "sure to hear performers on the violin, clarionet, flute, and occasionally the piano forte."²³

John Howe, in 1818, opened a singing school similar to²⁴ the one which was being operated by S.J. Benham. Howe was a well known teacher even in 1818. He was one of the charter members of The Pittsburgh Musical Society; he was one of the society's first managers, and he continued to serve as a manager until the²⁵ organization was disbanded.

According to the Miles' Weekly Register, Pittsburgh, in²⁶ 1817, was a community of about 10,000 inhabitants, and it had a place for three stores handling musical supplies. One of these

21 Gazette, March 8, 1817.

22 Evens, op. cit. I, 1, February 15, 1817.

23 John Palmer, Journal of Travels in the United States and Canada, 1817 (London, 1818), 51.

24 Gazette, September 25, 1818.

25 Minutes, op. cit., January 30, 1818; May 12, 1818; Gazette, October 23, 1818.

26 Volume XII, 131 (April 26, 1817).

was operated by Charles L. Volz on Wood Street. Volz as early²⁷
 as 1814 had sold violins and small musical instruments in the²⁸
 D. Logan and Company Warehouse. In 1815, he had moved his stock
 to a building on Wood Street, where he sold violins, violin²⁹
 strings, and flutes, and by August, 1818, he had added to his
 merchandise "a small consignment of Piano-Fortes" from the³⁰
 firm of J. A. and W. Gieb in New York City. Volz remained in
 Pittsburgh as a dealer in musical supplies for many years, and
 it will be necessary to speak of him again as one of the
 partners of John H. Mellor. He was killed in January, 1846, by a
 falling wall which someone had neglected to remove after the³¹
 great Pittsburgh fire of 1845.

Other merchants handling musical supplies in 1818
 were N. Richardson on Fourth Street, and T. and G. Algeo on Wood
 Street. Richardson sold violins, flutes, clarinets, flageolets,³²
 and violincellos, and the Algeo brothers offered "new music
 by the celebrated Phillips and others, clarionets, Spanish
 guitars, violin bows, flutes, flageoletts, fifes, bassoons,
 horsemen's trumpets, tamborines, clarionet mouthpieces, music³³
 paper, piano wire, guitar strings, bass violin and violin strings."
 In 1820, a fourth store with musical merchandise was added to

27 Gazette, August 25, 1818.

28 C. C. Mellor, John H. Mellor (MS., biography written by his son
 about 1906; in the Mellor Collection, Pittsburgh), 31.

29 Ibid.; also Pittsburgh Mercury, June 10, 1815.

30 Gazette, August 25, 1818.

31 Evens, op. cit., I, 95, January, 1846.

32 Gazette, March 23, 1818.

33 Ibid., May 18, 1818.

the three already established. This last was the store of H.C.Lewis, on Wood Street, opposite the Episcopal Old Round Church; which sold "a variety of Philadelphia Fashionable and Favorite Music at 12 $\frac{1}{2}$ cents per sheet, . . . a few sets of the Literary and Musical Magazine," and hymn books.³⁴

In 1816, Pittsburgh was incorporated as a borough, and during the following year some effort was made to advertise the new borough as a desirable place to live. By the end of 1817, the time was ripe for the formation of a representative choral organization, and in January, 1818, a movement was begun to organize such a society to present "at least one public concert every season; the principal part of the net proceeds of which . . . to be appropriated to charitable institutions or any other useful public purpose."³⁵ George Chapman, J.M. Phillips, William Evens, Joseph Barclay and J.C. Gilleland were assigned the task of drafting a constitution for the proposed society at a meeting in the home of J. C. Butler on January 17, 1818.³⁶

The committee submitted a constitution and The Pittsburgh Musical Society, the first of its kind in the city, was organized on January 30, 1818.³⁷ The formation of this society

³⁴ Gazette, October 4, 1820.

³⁵ Constitution of The Pittsburgh Musical Society (MS., 1818; in Carnegie Library of Pittsburgh; vide, Appendix I), Article 3, Section 3

³⁶ Minutes, op.cit., January 17, 1818.

³⁷ Ibid., January 30, 1818

since been included in almost every account of early Pittsburgh music, and thereby the year 1818 has been made to assume a prominent place in the development of music at Pittsburgh. Yet, the society did not give more than one or two concerts, if, indeed, it gave any, for there is no record of such in 1818, or thereafter, and the actual beginning of the organization was probably with the Pittsburgh Sacred Music Society or the Pittsburgh Music Society of 1817. The 1817 societies, or society, for it appears that the two names represented the same group of singers, gave two concerts of sacred music in the First Presbyterian Church during 1817,³⁸ and the three announcements of the concerts were rhetorically similar to later announcements by William Evans.

Nor does it appear that the society lasted until 1836, as some writers have claimed. It is almost certain that the organization did not exist more than ten months, and that the cause for its breaking up was a defect in organization. The intention was that music should be performed similar to that which was used "in churches or intended for church service," and that at each meeting "some pieces suited for instruments³⁹ only" would be rehearsed. Officers were then elected as

³⁸ Gazette, March 7, March 11, April 29, 1817.

³⁹ Constitution, op.cit. Article 3, Section 2.

40

follows:

President,.....	Reverend A. Carter
Vice President,.....	Reverend Thomas Hunt
Secretary,.....	J.C. Gilleland
Treasurer,.....	Jno. Liggitt
Vocal Leader,.....	John M. Phillips
Instrumental Leader,.....	Benjn. Littan
Managers,.....	Wm. Evens
	J.H. Baker
	John Howe

It appears that the fault in organization lay in trying to combine vocal and instrumental music under two leaders. The first meeting was held on February 20, and trouble developed almost at once. On February 24, Howe gave notice that he would resign his office as manager. On March 10, Phillips "laid in several propositions for altering the Constitution with regard to the tenure of office—pay of Teacher—and for abolishing the office of instrumental Leader." These motions were "indefinitely postponed," and Phillips resigned two of his positions, as vocal leader and teacher of the practicing school. On March 22, Littan tendered his resignation as instrumental leader, and, thereupon, the office of instrumental leader was abolished and Baker was elected as leader of the society and teacher of

40 Minutes, op.cit., January 30, 1818.

41 Ibid., February 20, 1818, ff.

the practicing school. The following day, Evens resigned as manager.

On May 5, Phillips was again elected vocal leader and teacher. However, the treasurer resigned the next week, and his successor, George Miltonberger, soon after accepting the office resigned, also. The President, Reverend Carter, who was about to leave Pittsburgh, resigned on June 23, and Morgan Neville was elected in his place. This series of resignations was followed by a period in which the managers tried to find a suitable room for rehearsals, but they appear to have looked in vain, or none too well. After several meetings they still reported no success, and on August 4, when, in accordance with the constitution, new officers were to be elected, the society was "dissolved" in order that the members should have "time for full consideration," and the elections of officers "was laid over to be acted upon at the next meeting." No record of any meeting after August 4, 1818, has been found, but the following notice appeared in the newspaper shortly after:⁴² "The Members of the late Musical Society of this city are requested to meet at the house of J. C. Butler, on the 28th instant, at 7 o'clock, P.M. to settle the business of the same." The notice was signed by William P. Hughes, Joseph Barclay, and John Howe,

⁴² Gazette, October 23, 1818. This notice has sometimes been mistakenly thought to refer to the Pittsburgh Harmonic Society.

all three of whose names appear on the roster of The Pittsburgh Musical Society.

The only claim to any special mention of the year 1818 in the development of Pittsburgh music is that the year saw the birth and death of a reputable musical society. However, The Pittsburgh Musical Society of 1818 was the first serious attempt to give the city a representative musical organization, and on its roster were the names of many prominent persons. It had ninety-one members. They were as follows, so far as the signatures are legible:

A. Carter	W. Eichbaum, Jr.
Thomas Hunt	Sam Pettigrew
J. C. Hilleland	John Rankin
John Liggett	N. Patterson
John M. Phillips	Wm. P. Hughes
Benja. Littan	J. H. Fielding
James H. Baker	J. D. Davis
John Howe	Hugh Mael(hane or man)
Wm. Evens	Thomas Fink
Charles Weidner	H. Hutchinson
Charles F(re)thy	Thomas Clayland
(Bedford) Mowry	D. Boyle
Joseph Barclay	John Reno
W. Perkins	Geo. Green
Jacob Edmonds	Sam Thompson
John (G.ors.) Ferguson	D. Hilleland
Nick(?)ley A. Callaghan	Geo. Chapman
John W. Clellan	James A. Ba(r)t(r)an
(Ara)kel Matthews	Daniel Chute
John (Bouke)	Pen(?) Boues
Thos. Mind	C. W. Gazzan
James (Fort)une	Isaac Harris
Samel (Cropan or Cannon)	C. T. Beyer
Geo. Miltenberger	Charles (Lager or Sagen)

43 Constitution and Minutes, op. cit.

The letters enclosed in parenthesis are illegible in the MS., but they appear to be the letters as given.

Morgan Neville
A.Eichbaum
R.Richardson
P(r) Beard
Gregg Algeo
(N.W.or G.H.)Smith
H.H.C.Cammann
James Johnston
Thomas (W) R(io)ns
Mr.Pucell
Isaac B(e)en
Isaac Lightnir
J.H.Hopkins
Thos. D. Cheves
Hugh Mc(Sh)ans
James Bowman
Dr.Wilson Darragh
John Stockman

John Morange
Peter Declary
David Page
Webb Clos(e)y
H.J.Pius
J.B.Butler
David Bell
Rev.Francis Herron
Thos.McEown
Rev. Mr. O'Brien
J.W.Tr(m)bly
G. (T.) B(i)gir
Thomas Crowwell
Wm. Robinson
Andrew McCull(a)ugh
Samuel Cannan
Wm. Licky

Then The Pittsburgh Musical Society was trying to find a place to rehearse, the Pittsburgh Harmonic Society was per-
forming, according to Erasmus Wilson. This was a small group of instrumentalists and a few vocalists, with Thomas Baird as President, and John Speer, Vice President, who played and sang secular music. On the Fourth of July, 1818, the group ascended the Allegheny River to Foster's ferry-house where the members "enjoyed a fine dinner" and a musical program. The program included the following compositions and performers:

Hail Columbia,.....	E.J.Roberts
The Star Spangled Banner,.....	J.McLean
March in Columbus,.....	J.G.O'Brien
Tyrolean Air,.....	H.Doan
Tars of Columbia,.....	W.Moody
Jefferson's March,.....	Mr.Bowman, the artist
Washington's March,.....	Mr.Kingston
Decatur's March,.....	Mr. Volz
President's March,.....	Mr.Edgar
Yankee Doodle,.....	Mr.Peterson
Sweet is the Vale,.....	Quartet: Messrs.Baker, Bell, R.Moody, and Ewing.

The first of the many choral organizations which have been a part of Pittsburgh or Allegheny and which have given concerts over a number of years was the Allegheny Musical Society. The society was formed by Evens and Phillips in 1819, as we have seen, and, probably with singers from the recently disbanded musical society. It gave many "respectable concerts" until 1836. Its conductor was Evens, and in the beginning it held rehearsals in the home of its conductor on Irwin Street, Pittsburgh.

The purpose of the society was to perform "those compositions that rank above plain Psalmody,"⁴⁵ and during its second year, 1820, it sang, for the first time in Pittsburgh, the "Hallelujah Chorus" from The Messiah.⁴⁶ For this performance and for its later performances of Handel's choruses in the early years, the society suffered severe criticism, but since no other choral organization rose to challenge it for fifteen years, the Allegheny Musical Society came to occupy a prominent place in Pittsburgh. It should be pointed out that the word "Allegheny" in the name does not appear to have meant that it was of Allegheny. In the beginning the name seems to have been used to differentiate it from the society of 1818 which had so troublesome and so short an existence.

⁴⁵ Gazette, August 29, 1833.

⁴⁶ Memoir of William Evens, May 20, 1840 (MS), Evens, op.cit., II.

In 1824, the society was called upon to assist in the celebration of Jackson Day, January 8, the anniversary of Jackson's victory at New Orleans in 1815.⁴⁷ For the occasion it sang several selections in the First Presbyterian Church of Pittsburgh, and in the following November, in the same church, it performed one of its concerts. The program for this concert⁴⁸ is typical of the kind of compositions the society used:

FIRST PART

Sunday School Hymn, ... Breillat
 Thanksgiving Anthem, ... Chapple
 Harvest Ode, ... T. Clark
 Judgment Hymn, ... Tucker
 Funeral Anthem, ... Knapp
 Solo, "God Is There", ... Bray
 Bind the Monster, ... Dixon

SECOND PART

Sunday School Hymn, ... Breillat
 Masonic Anthem, ... Belknap
 Solo, "Nothing True but Heaven", ... O. Shaw
 Easter Anthem, ... I. Kay
 Hosanna, Duett and Chorus, ... C. Gregor
 Dedication Anthem, ... J. Cole
 Canaan, ... Leach
 Recitative, Duett and Chorus, ... Milgrave
 Grand Chorus, Hallelujah, ... Handel

Concert will commence at 6 o'clock.

N.B. None but members are admitted to
 join in the performance.

Wm. Evens, Leader

47 Evens, op.cit., I, 20, January 12, 1824.

48 Mellor, "Sketch," op.cit., 17.

The above concert, like most of the society's public appearances, was a benefit performance; this one in particular was given for the Sunday School of the First Presbyterian Church. The last selection, Handel's "Hallelujah Chorus," appeared often on the society's programs. The place of the concerts was usually one of the churches in Pittsburgh or Allegheny. Ten years after the concert of 1824, in January, 1835, and about one year before the society was disbanded, it gave the following program for the Orphan Asylum, which will serve to show the consistency of the society in its selections:

PART I

The Orphan's Prayer-Sorrow's child I long
 have been,.....Cole
 Anthem-Happy the man prepar'd to reign,.....J.Clark
 Solo and Chorus-Thou art the King of Glory,O
 Christ,.....Handel
 The Star of Bethlehem,.....R.Taylor
 Sheffield-Sinner,O why so thoughtless grown,.....Breillat
 The Orphan's Appeal-Mother,whose warm heart
 is swelling,....Selected
 Hosanna-Duett for first and second trebles and
 chorus-Hosanna,blessed is he that comes,...C.Gregor

PART II

Watt's Hymn-Sing to the Lord ye heavenly host,.....Tucker
Dixson's Grand Chorus-Bind the monster, Sin,....Dr. J. Stevenson
Anthem-Duetts and chorus-Awake up my glory,.....Broderip
Handel's Grand Cherubim Chorus,.....Handel

43 Tvens, op. cit., II, January 15, 1835.

The Allegheny Musical Society had a fairly long life, from 1818 to 1836, and according to Evens, it "caused a revolution in the style of church music" in the community.⁵⁰ Many years later, in 1854, when the society was recalled by A.F. Marthens at the time of Evens's death, Marthens said "many of the most respected ladies and gentlemen of mature years" who were then living in Pittsburgh looked back "with pleasure to the time when they took part" in the concerts of the old Allegheny Musical Society.⁵¹

On November 11, 1820, a professional "Military Band of Music" called the Union Band was organized by sixteen instrumentalists: Joseph Pearson, Joseph Shiner, Jesse Taylor, Job Bruerton, Joseph Whitty, William Matthews, John Howell, William Evens, William Smith, N.H. Smith, Copernicus Walters, George Holgrave, William Brookshaw, Joseph McCord, and John Thornhill.⁵² The instruments used were six clarinets, two French horns, two bassoons, four flutes, one trumpet, and one bass drum.

According to its constitution the Union Band proposed to sell its services for certain stipulated fees as follows:⁵³

For services providing the regiment turned out	
together,.....	\$30
For each battalion,.....	20
For three and four volunteer companies when	
turned out together,.....	25

50 Memoir, op.cit., May 20, 1840.

51 Marthens, op.cit., August 3, 1854

52 Constitution of the Union Band, op.cit., Preface.

53 By-laws of the Union Band (MS., 1820; in Carnegie Library of Pittsburgh; vide, Appendix III), Article 4.

For two companies,.....	20
For a single company,.....	15
For a Masonic funeral and military funeral,.....	10
For a celebration of the Fourth of July,.....	25
For a celebration of St.John's Day,.....	20

And to make certain that the services would be paid for, or would be paid for within a reasonable time, it was required that the group should be reimbursed for its performances immediately," at the dismissal of the company and band."

Every member of the Band had to "bring forward his instrument for inspection by the officers once in three months," and if the instrument was found disfigured, the member was fined ⁵⁴ fifty cents. Behaving in a disorderly manner," either swearing ⁵⁵ or taking an oath," was punishable by fine, also. One interesting provision of the by-laws served to regulate the visits of non-members at rehearsals, an important item as every director knows. No member was permitted to invite or admit a friend or spectator without first introducing the said person to the "President and the Company present," and the visitor was then required "to spend one quart of beer on the member that introduced him." ⁵⁶ It is presumed that this provision was to decrease the number of visitors.

After adopting a constitution, the Band held its first meeting in the home of Job Bruerton on November 18, 1820, and

⁵⁴ Constitution of the Union Band, op.cit., Article 5.

⁵⁵ Ibid., Article 6.

⁵⁶ By-laws, op.cit., Article 5.

57

officers were elected:

President,.....Jesse Taylor
 Vice President,.....William Smith
 Secretary,.....William Evens
 Treasurer,.....Job Bruerton

The organization was operated with all members being credited with an equal share in the capital invested and in the proceeds. On April 14, 1821, an inventory was taken and all the instruments of the Band were listed. The number of instruments had increased to twenty-two, and their value was placed at \$266.25. The number of members was fourteen, and each member's share was nineteen dollars. During the next ten months the organization must have made some money, for in February, 1822, each member's share had increased to twenty-four dollars. On January 8, 1824, Jackson Day, the Union Band participated in the celebration with the Allegheny Musical Society. After the latter had "performed some beautiful and strikingly appropriate pieces of sacred music" in the First Presbyterian Church, the Band led the Jackson Blues to Colonel Ramsey's Hotel; "where a sumptuous and elegant entertainment was spread before them."

During the years when the harmoniously minded of Pittsburgh's citizens were attempting to organize musical

57 By-laws, op.cit., Preface.

58 Ibid., 4.

59 Ibid., 5.

60 Evens, op.cit., I, 20, January 12, 1824.

societies, visiting artists, aided by Pittsburgh talent, were giving concerts. Two of these were Mrs. M'Bride and Mr. Garner. The former announced a concert in 1819, in the Lancasterian school room above O'Brien's Drug Store on Wood Street, and it was added that in the school room on the evening of the performance no pains would be "spared to make the seats comfortable for the ladies."⁶¹ In 1820, Mr. Garner, "from the Boston, New York and Philadelphia theaters," gave a concert "in the Hall over Mr. Fownes's lottery office," with the assistance of the "gentlemen amateurs of the city."⁶² His program included the three compositions already mentioned at the beginning of this chapter as having been written by Henry G. Pius, the Pittsburgh teacher. The program was as follows:⁶³

Is There a Heart that Never Loved, ...	Brahams
The Hunter's Horn, ...	Phillips
Love Has Eyes, ...	Bishop
Soldier's Bride, ...	Phillips
Fancy Sketches from the opera The Devil's Bridge. [sic]	
No More by Sorrow Chase My Heart, ...	Brahams
Monroe's Grand March, ...	Pius
General Jackson's March, ...	Pius
General Carroll's March, ...	Pius

The state of music at Pittsburgh changed considerably in the ten years from 1810 to 1820. In the same period the city participated in a war, increased its population well over

61 Gazette, August 24, 1819.

62 Ibid., January 4, 1820.

63 Ibid.

fifty per cent, and multiplied the cost of living for its citizens. By 1820, the city had a population of 7,248; it had two recently-built bridges across its rivers; it was engaged in building steamboats, and it seems to have had a sufficient number of pianos to provide employment for one Walder Godfrey, a recent arrival from Germany who was a tuner of pianos, and a teacher of piano, flute, and clarinet.⁶⁴ However, the time was not as pleasant for many citizens as might be supposed. With the increase in population had come an increase in property values and in the cost of living. Cramer's Navigator for 1817 states that the price of property had increased in ten years "at least ten times," and a "genteel private family" in 1817 could scarcely rent a good dwelling for "under three or four hundred dollars" per year. To add to the discomforts of a higher cost of living, in 1821, the city seems to have experienced a period of business depression. According to John Pearson, a visitor to Pittsburgh, the city had 1,188 of its citizens unemployed in August, 1821, and the place was a "poor, gloomy, sickly, receptacle hardly fit for convicts of the worst description."⁶⁵

Pearson, undoubtedly, did not fancy Pittsburgh, and his opinion was influenced, no doubt, from his not having found a

⁶⁴ Gazette, November 19, 1819.

⁶⁵ Pearson, op.cit., 19 (August 31, 1821).

piano manufactory in the city, as he had been led to expect. However, had he come six years earlier, he would have found such a business, as we have seen, and if he had arrived two years later, he could have found a man who was able to build both organs and pianos. Joseph Harvey, the first organ builder in Pittsburgh, an Englishman, came to the city sometime before ⁶⁶ September, 1823, possibly, to help install the organ of the new Trinity Episcopal Church of 1824. In 1827, Harvey operated an organ and piano manufactory, and according to a newspaper editorial, the "testimonials he [had] exhibited from different religious societies here and elsewhere, as well as from private individuals," gave abundant evidence to the "excellence and beauty of his workmanship." ⁶⁷ His instruments were said to equal "in every respect" those manufactured in the East.

The first organ on record as having been wholly constructed in Pittsburgh was built by Harvey in 1839 for the ⁶⁸ Episcopal Church of Reverend Doctor W.B. Lacey. This organ was used for church service and for teaching by Henry Kleber, but it had one serious fault. The keys were constructed so close together that Kleber, who was a small man, found it impossible to insert his fingers between the black keys. when

66 Gazette, September 19, 1823.

67 Mercury, May 8, 1827.

68 Pittsburgh Leader, newspaper, September 16, 1888.

Kleber complained of this to the builder, he was advised to wear buckskin gloves, and thus reduce the size of his fingers.

On November 26, 1824, the new Trinity Episcopal Church was consecrated. Its regular organist at the time was William Staunton, Jr. from Boston.⁶⁹ By reason of his church position alone Staunton was a prominent musician in Pittsburgh of 1824. He taught piano, organ, and voice, charging five dollars for each lesson.⁷⁰ His tenure of office at Trinity seems to have been but one year, but in the year he came to know William Evens very well. Evens was directing the singing in the First Presbyterian Church at about this time, as we have seen, and the two churches stood side by side, as they do today. When Staunton returned to Boston toward the close of 1825, he sent Evens many programs of the concerts in Boston during 1826 and 1827. These old programs, with Staunton's comments on the margins, may be seen in Evens's Scrapbook II.

Mrs. Gorman, in 1824, gave lessons in piano at the corner⁷¹ of Second Avenue and Wood Street, and Miss Parry had a seminary for young ladies on Fifth Avenue between Wood and Smithfield⁷² in which she taught music. In 1825, William F. Norton gave instruction in piano, flute, clarinet, and flageolet,⁷³ and in January,⁷⁴ 1828, Mrs. Spencer taught music in her seminary. Another teacher

69 Gazette, November 26, 1824; Evens, op.cit., I, 1, September 28, 1824.

70 Evens, ibid.

71 Mercury, April 13, 1824.

72 Gazette, October 9, 1824.

73 Wilson, op.cit., 867.

74 Mercury, January 29, 1828.

of music at this time was John Julius, who, also, directed a
⁷⁵
 group of violin players.

From about 1824 until the early 1830's was something of a heyday for teachers of music in Pittsburgh, and it is incorrect to say that Stephen Collins Foster, born 1826, was born at a time when little or no music could be found at the place of his birth. In this period William Evens could maintain schools at his home and at other convenient locations in Pittsburgh, and it was not uncommon for teachers of music to charge eight and ten dollars per quarter for their services.

In 1827, the old Apollonian Society of 1807 was revived, and it gave a first performance in the grand jury room
⁷⁶
 of the court house on July 19 of the same year. A second and a third concert followed within six months of the first. The
⁷⁷
 second was performed in October, 1827, and the third the
⁷⁸
 following February. In 1827, also, William Cummings Peters came to Pittsburgh. He was followed within the next five years by three other musicians around whom much of the city's music turned for many years thereafter. The three were William D. Smith, John H. Mellor and Henry Kleber.

75 Wilson, op. cit., 868.

76 Mercury, July 17, 1827.

77 Ibid., October 30, 1827.

78 Ibid., February 5, 1828.

Besides being teachers and performers, Peters, Smith and Mellor soon after arrival were engaged in selling musical merchandise in quite a large way at Pittsburgh. Some other merchants who sold musical supplies at the time were Messrs. Johnston and Stockton, W.R. Coppock and J.E. Jungman. Johnston and Stockton at 37 Market Street sold pianos and musical publications in 1829.⁷⁹ Two years later they printed and published The Beauties of Harmony by Freeman Lewis.⁸⁰ This book was a treatise on the rudiments of music "on an improved plan," and it went through several editions. W.R. Coppock in 1829, had a music room at 39 Second Street where he taught piano and voice, and sold pianos and musical supplies.⁸¹ He taught according to the "celebrated Logierian System," which was then popular in England, and he sold the pianos of Firth and Hall, and John Kiersing of New York City. His services were available for tuning pianos, and he was willing to take orders "for any kind of musical merchandise, either foreign or of New York manufacture." Coppock was, also, a composer, and at one performance of his compositions he was accorded "in the opinions of many good judges of music present" a comparable position with the best composers of the day.⁸² He left Pittsburgh about 1833 for Buffalo, New York, where he and J.R.

79 Gazette, December 8, 1829.

80 A copy is in the library of The Historical Society of Western Pennsylvania, Pittsburgh.

81 Gazette, November 1, 1829.

82 Evens, op.cit., I, 20, October, 1829.

Coppock opened a musical institute for young ladies. J.E. Jungman, in 1830, was a teacher of piano and a merchant in the music trade. He had a store on Second Street where he sold music and small musical instruments.

IV.

WILLIAM CUMMINGS PETERS AND THE ORIGIN OF "JIM CROW"

Because the whereabouts of William Cummings Peters in 1830 was unknown, the place in which the famous character "Jim Crow" and the equally famous song Jump Jim Crow were portrayed and sung for the first time has long been in doubt. Both Louisville, Kentucky, and Cincinnati, Ohio, have been named as the places of origin, but it is claimed, also, that the place was Pittsburgh, Pennsylvania.

Peters was the musician to whom the black-faced comedian, Thomas Dartmouth Rice, the originator of the famous character and song, took the melody and lyrics of Jump Jim Crow for arrangement and publication after the first performance. Peters was thought to have moved to Louisville during or before 1829, and the first performance of "Jim Crow" took place in 1829 or 1830. However, Peters was in Pittsburgh, as we shall see, as late as 1832, and it is highly probable that he did not leave the city until April, 1833. Robert Peebles Nevin, the father of the composer, Ethelbert Nevin, says that the time of the first performance of "Jim Crow" was the autumn of 1830,

the place was Pittsburgh, and the man who arranged the music was Peters who was then a "music-dealer on Market Street."¹

Peters was born at Modbury, Devonshire, England, March 10, 1805.² The family later removed to Canada, where the father William Snelling Peters, became a band master. About 1825, the family removed to Blairsville, Pennsylvania, where some of the descendants were still living in 1907. W.C. Peters immediately before coming to Pittsburgh was a music teacher, and probably a band master, at Troy, New York, and he came to Pittsburgh in 1827.³ In 1829, he was directing a musical organization, the Polymnian Society, at Pittsburgh, and in 1829 and in 1830 he⁴ was selling pianos and teaching music at 19 Market Street. On December 1, 1831, he entered into a partnership with John H. Mellor and W.D. Smith, and opened a music store at 9 Fifth Street.⁵

1 Robert Peebles Nevin, "Stephen Foster and Negro Minstrelsy," Atlantic Monthly, XX, November, 1867. It is interesting to note that the author became a well known musician at Pittsburgh. His wife was the former Elizabeth Ducan Oliphant who was a musician of long training and wide culture. Before her marriage she is said to have owned the first grand piano ever seen in Western Pennsylvania.

2 Mellor, J.H. Mellor, op.cit., 22-3. Mr. Mellor obtained the information relative to Peters from the daughter of W.C. Peters, Mrs. C.E. Corcoran, Kansas City, Kansas, in May, 1902. Mrs. Corcoran obtained the information from a record in the family Bible.

3 Ibid.

4 Evens, op.cit., I, 1, December 14, 1829; V, 48, 1829; Mercury, December 8, 1830.

5 Articles of Agreement between William D. Smith, William C. Peters and John H. Mellor (December 1, 1831; in the Mellor Collection; vide, page 103), Preamble; Mercury, December 9, 1831.

The original Articles of Agreement are still in the possession of the Mellor descendants in Pittsburgh. The partnership lasted until April, 1833.

T.D. Rice, or "Daddy" Rice, was one of the many "Ethiopians" who called at Pittsburgh in the 1820's and 1830's. His tours in the Western Country took him up and down the Ohio River, and on one of his visits to Cincinnati, the "Queen City" as it was then called, he had an experience which was the inspiration for the creation of his caricature of the imaginary "Jim Crow." He encountered a Negro stage-driver sitting on a box and lolling lazily to the rhythm of a tune which he sang to the following words:

Turn about an' wheel about an' do jis so,
An' ebery time I turn about I jump Jim Crow.

Rice thought he saw in the Negro a character he could use in his show and decided to try out the idea. Perhaps he gave a performance of the character in Cincinnati before traveling on up the river, but according to Nevin, the minstrel waited until he arrived at Pittsburgh for the first performance. At Griffith's Hotel in Wood Street he encountered another Negro, one who went by the name of "Cuff" and "who won a precarious subsistence by letting his open mouth as a mark for boys to pitch pennies into at three paces, and by carrying the trunks of passengers from the steamboats to the hotel." The Pittsburgh

6 Nevin, op.cit., November, 1867.

Negro's clothes were of a nondescript character, the kind which Rice needed for the character "Jim Crow." Rice prevailed upon Cuff to accompany him to the theater in the evening and there to disrobe and lend his clothes to the comedian for a performance.

Arrayed in Cuff's habiliments Rice "waddled into view" of the audience. "The extraordinary apparition produced an instant effect. The crash of peanuts ceased in the pit, and through the circles passed a murmur and bustle of liveliest expectation."⁷ After a short prelude by the orchestra, he imitated the lolling Cincinnati Negro and sang Jump Jim Crow, which he had prepared for the occasion. Each stanza was followed by the refrain:

First on de heel tap, den on de toe,
Ebery time I wheel about I jump Jim Crow,
Wheel about and turn about an' do jis so,
An' ebery time I wheel about I jump Jim Crow.

The response of the audience was instantaneous. It applauded wildly and demanded more, and Rice was clever enough to see his advantage and grasp it at once. He sang all that he had prepared and then improvised with stanzas referring to persons and places in Pittsburgh.

Already the show was a success, but over and over Rice sang his stanzas while Cuff waited for his clothes in a wing of the stage scenery. All would yet have ended well if Cuff had

⁷ Nevin, op.cit., November, 1867.

not become excited. Somehow the Negro learned that a steamboat was approaching the Monongahela wharf, and he wished to be there on time. With the docking of each steamboat, he could earn considerable by running errands and carrying luggage. Beside, he had a rival, another colored person called Ginger, and he did not wish Ginger to have all the business to himself. Cuff's reputation as a reliable porter was at stake. He tried whispering to Rice that he needed his clothes, but Rice either did not hear him or refused to leave his triumph. Cuff grew more and more excited as the time passed and the steamboat neared the wharf. At last he could stand the strain no longer and rushed out upon the stage in the little clothing he was wearing, and, placing his hand on Rice's shoulder, begged for "nigga's hat—nigga's coat—nigga's shoes—gi' me nigga's things! . . . Steamboat's coming!'" This unexpected interruption was received with the wildest applause of the evening as may well be supposed. It was such that the show could not continue, so the curtain was dropped and the doors thrown open.

With regard to the performance and its sequence, Nevin
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 tells us:

Such were the circumstances—authentic in every particular—under which the first work of the distinct art of Negro Minstrelsy was presented.

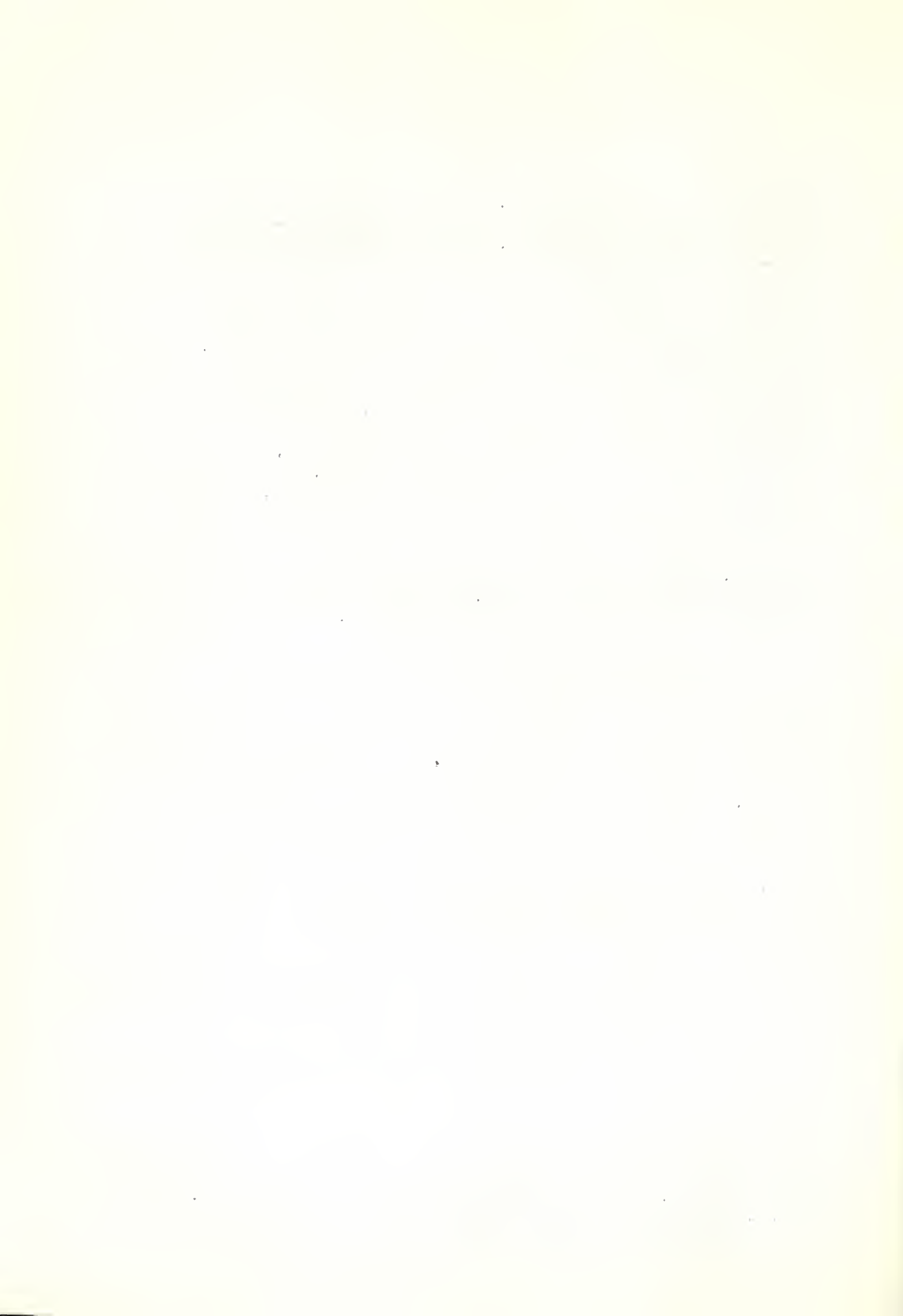
Next day found the song of Jim Crow, in one style of delivery or another, on every body's tongue. Clerks hummed it serving

customers at shop counters, artisans thundered it at their toils to the time-beat of sledge and of tilt-hammers, boys whistled it on the streets, ladies warbled it in parlors, and house-maids repeated it to the clink of crockery in kitchens. Rice made up his mind to profit further by its popularity: he determined to publish it. Mr. W. C. Peters, afterwards of Cincinnati, and well known as a composer and publisher, was at that time a music-dealer on Market Street in Pittsburgh. Rice ignorant himself of the simplest elements of musical science, waited upon Mr. Peters, and solicited his co-operation in the preparation of his song for the press. Some difficulty was experienced before Rice could be induced to consent to the correction of certain trifling informalities, rhythmical mainly, in his melody; but, yielding finally, the air as it now stands, with a piano-forte accompaniment by Mr. Peters was put on paper. The manuscript was put into the hands of Mr. John Newton, who reproduced it on stone with an elaborately embellished title-page, including a portrait of the subject of the song, precisely as it has been copied through succeeding editions to the present time. It was the first specimen of lithography ever executed in Pittsburgh.

It appears sufficiently noteworthy to notice that the "first work of the distinct art of Negro Minstrelsy" was presented at Pittsburgh, the home of the greatest of its song-writers, Stephen Collins Foster. This does not mean, however, that the first attempt at Negro minstrelsy was made at Pittsburgh. Many actors before and after Rice attempted and did commercialize the "Ethiopian" show, but it was Rice who gave the first performance in which "a blackface performer was not only the main actor, but the entire act."⁹ Rice continued to visit Pittsburgh for two years more after 1830, according to¹⁰ Nevin, and during this time he met the boy Stephen Foster.

9 Carl Wittke, Tambo and Bones (Durham, N.C., 1930), 20.

10 D. J. Rice in a "Foreword" to Stephen C. Foster's two songs Long Ago Day and This Rose Will Remind You (New York, 1931).



After leaving Pittsburgh, he went on to score additional triumphs as "Jim Crow" throughout the United States and in London, England. Erasmus Wilson, in commenting on this famous comedian, says, "There is little doubt that the popularity given to the Ethiopian melody by T.D. Rice had much to do in directing the early musical genius of Stephen C. Foster."¹¹

Peters was a versatile musician. He played almost all instruments, being especially proficient on the flute, violin¹² and piano. He established music houses in Pittsburgh, Pennsylvania; Louisville, Kentucky; Cincinnati, Ohio, and, later, in Baltimore, Maryland. He was among the first, and perhaps the first, to publish Foster's Old Uncle Ned and Oh! Susanna, both compositions having been presented to him by Foster and from¹³ which he realized a profit of thousands of dollars. He published a large catalogue of music and composed "a great deal of music which he published under his own and assumed¹⁴ names." One of his compilations was the Peters Sacred Harp, a collection of sacred songs which was used widely. In January, 1850, he began the publication of The Baltimore Ohio and¹⁵ Musical Gazette of which he was both owner and editor. His life appears to have been wholly devoted to music, and when in

11 Wilson, op.cit., 881.

12 Mellor, John H. Mellor, op.cit., 19

13 Morrison Foster, My Brother Stephen (Indianapolis, 1932), 35.

14 Mellor, John H. Mellor, op.cit., 19.

15 Few copies of this publication are extant. Some of the issues are in Foster Hall of the University of Pittsburgh, and some are in Carnegie Library of Pittsburgh.

April, 1866, the fire of the Baltimore opera house building wiped out completely his principal store and with it "his collection of plates . . . which had been the labor of his life" the fifty-one year old musician could not stand the¹⁶ loss. He died a few days later, on April 19. The music house was continued in Cincinnati and later in New York City by his son John L. Peters until his health failed. The business was then sold out to the well known Oliver Ditson and Company¹⁷ of today.

W.C. Peters's musical compositions, which included at least one symphony, were spoken of by one writer as "amongst the most admired in this country" and every one of them "remarkable for their exquisite sweetness, originality, and¹⁸ above all, truly national spirit." They were often advertised as "wholly of Western Manufacture . . . and equal or superior to those got up in the East." One of them, the Escambia Waltz, in 1849, was dedicated to the James Anderson Academy of¹⁹ Pittsburgh.

16 Concordia Magazine (Chicago, Illinois, shortly after the death of Peters), as quoted by Mellor in John H. Mellor, op.cit., 19

17 Mellor, ibid.

18 Evens, op.cit., I, 20, January 16, 1849.

19 Ibid., I, 111, January 16, 1849.

The James Anderson Academy was located on Smithfield Street, between First and Second Streets.



THE SECOND PERIOD OF DEVELOPMENT, 1830-1858

PART II.

THE SECOND PERIOD OF DEVELOPMENT, 1830-1858

SECTION I.

1830-1848

I.

WILLIAM D. SMITH

William D. Smith, was born at Kendle, Westmoreland County, England, on July 23, 1805.¹ He passed his youth and young manhood in England, at Kendle and Stanley Bridge, Lancashire, and he came to Pittsburgh about 1830. In 1831, he had charge of the music in Trinity Episcopal Church, and he was a teacher of music at Pittsburgh. His voice was a "pretty good tenor," and he could perform quite well on the flute, violin and piano.

In December, 1831, Smith entered into partnership with W.C. Peters and John H. Mellor, as we have seen, in the enterprise which was named the Smith, Peters and Company. His name was made to appear first in the name of the firm, and it appeared first in the Articles of Agreement signed by the three men. Just why he was given precedence is not clear. C.C. Mellor was "sure" Smith had no money to put into the store in 1831, and, as for prestige, it is almost certain that Peters stood more prominently in the music of Pittsburgh at the time than Smith. An explanation

¹ Mellor, John H. Mellor, op.cit., 21.

may, perhaps, be found in Item 3 of the Articles of Agreement which required that Smith should keep the books and transact all the business in selling, purchasing, and exchanging, except that no purchase was to be made without consulting "one or both the other partners." Peters and Mellor continued teaching music, and since Smith would be present at the store at all times, it was to the advantage of the business that his name should be first in the partnership.

By the terms of the agreement the partnership lasted "until April 1, 1833, when Peters retired, moving from Pittsburgh, and Smith and Mellor continued under the firm name of Smith and Mellor."² In 1833, the two remaining partners taught music in the music room of their store and in the homes of their pupils.³ One of their notices to the public was as follows:⁴

Smith and Mellor

Teachers of Music on the Piano-forte, Organ and Guitar, Singing, Flute, Violin and Violincello. Pupils of the Piano-forte, Organ and Singing will be instructed at their dwellings or at the Music Room of the subscribers. For terms etc. apply at their music store, No. 9, Fifth Street, between Wood and Market.

The partnership of Smith and Mellor was dissolved in 1834, and thereupon Smith immediately opened a new store at 104 Wood Street, on the south side of the street, two doors above Diamond Alley.⁵ It was known as the W.D. Smith Music Store, and

2 Mellor, John H. Mellor, op.cit., 25.

3 Ibid.; Gazette, July 30, 1833.

4 Gazette, ibid.

5 Mellor, John H. Mellor, op.cit., 26

it was advertised as "The Old Established Music House."⁶ About 1840, the store location was changed to 88 Wood Street. This was an unfortunate move, because during the Pittsburgh fire of 1845 much of the stock was destroyed, and the store never fully recovered from the blow. One month after the fire Smith advertised⁷ his intention to sell his business and to retire, so he said. But it was not until 1848 that he found a buyer, and then it was his⁸ old partner John H. Mellor. Mellor continued the business as the Pittsburgh Music Store for a while, with his brother, Levi Mellor, as manager.

Smith found time to engage in many of Pittsburgh's musical activities during his lifetime, and it has been said that he "stood at the head of the musical profession" in the city for⁹ many years. He was a vocalist, and, as early as 1832, he and J.H. Mellor gave a concert.¹⁰ In 1835, he sang the tenor role in the first part of Haydn's Creation for the Pittsburgh Musical Fund Society,¹¹ an ambitious organization about which we shall speak later, and in the same year, he was vice conductor of the society. In 1836, Smith and William Peters (who is not to be confused with the other musician, W.C. Peters) were requested to form a society¹² in Pittsburgh like the Handel and Haydn Society of Boston. This they did by organizing the Pittsburgh Sacred Music Society with¹³ Smith as conductor, and under Smith's leadership the society

6 Gazette, March 23, 1836.

7 Ibid., May 13, 1845.

8 Pittsburgh Post newspaper, September 23, 1848.

9 Evens, op.cit., I, 1, April, 1839.

10 Ibid., I, 2, 1832.

11 Ibid., I, 4, May 2, 1835; Mercury, April 23, 1835.

12 Gazette, December 7, 1836.

13 Evens, op.cit., IV, The pages in this volume are not numbered.

pioneered in the use of musical instruments for sacred music in the city. The organization held its rehearsals in a room above the store of its conductor, at 124 Wood Street.¹⁴ In 1834, Smith was elected vice conductor of still another organization, the newly-formed Pittsburgh Choral Society.¹⁵

By 1840, the financial condition of this teacher, director and music dealer was so good that he could afford to visit in England and to travel in Europe for about a year. He left either late in 1839 or early in 1840,¹⁶ and did not return for over a year. While in England he became interested in the Wilhem System for teaching music which was then used in that country by Doctor Joseph Mainzer.¹⁷ By this method the rudiments were taught in class form, similar to group teaching of today. When Smith returned to Pittsburgh, he introduced the Wilhem System to the city¹⁸ by forming classes and teaching them himself. During the first winter, 1842-1843, he had two hundred pupils, and he claimed that "their rapid progress" testified "to the excellence of the new system."¹⁹ One of his notices in the newspaper in 1843 was as follows:²⁰

Singing Taught on the Wilhem System

The above plan of teaching singing, having met general approval the last season and from numerous applications to renew again, I propose to commence and form the different classes on the 16th October and will continue them for six

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- 14 Gazette, September 16, 1839.
 - 15 Evans, op. cit., I, 6, December 7, 1846.
 - 16 Ibid., I, 5, 78, February, 1840.
 - 17 Ibid., I, 1, 1842.
 - 18 Ibid., I, 137, November, 1842
 - 19 Ibid., I, 1, January, 1843.
 - 20 Ibid., I, 1, October, 1843

months. Terms for the season, three dollars, (positively); after the 1st November, no new members will be admitted, as at that time the different classes will be arranged for the season. Arrangements can be made with choirs and societies who wish to be taught the art of singing at their respective places of meeting by application to William D. Smith, No. 83 Wood St.

The Wilhem System was one of the two systems of teaching music experimented with in the introduction of music to the Pittsburgh public schools in 1844, and Smith was the first teacher²¹ employed to teach music in the Third Ward School. The school board was, no doubt, trying to decide upon the best method to use permanently. The other method which was experimented with at the same time was called the Pestalozzian System, as we shall see in a later chapter.

Smith seems to have always believed in maintaining the best appearance possible with regard both to his finances and his dress, and although he had sufficient monies to visit Europe and although he sometimes boasted of his excellent financial condition, he does not appear to have ever been very rich in²² worldly possessions. Soon after he returned from Europe, he said he had purchased some "lands, tenements and hereditaments in prospectu" and had settled them upon his wife and children, and he claimed he was about to enter into an agreement whereby he would transact²³ business to the extent of "forty, fifty to \$100,000 a year. At about the same time, in 1842, one lady told

21 Isaac Harris (compiler), Business Directory of Pittsburgh and Allegheny (Pittsburgh, 1844), 1844, Public Schools Section.

22 Mellow, John H. Mellow, op. cit., 55

23 Ibid.

her friends that she had seen Smith with "a roll of bank notes as thick as her leg." However, C.C. Mellor doubted that the lady was telling the truth, unless, as Mellor says, "she had a very small leg" and the bank notes were "very small notes, perhaps 'shinplasters.'" What the outcome of Smith's promising business deal was is not known. He continued teaching, and, in 1847, he²⁴ opened a singing school in the Disciples Church in Allegheny. Soon after he had sold his store, in 1848, he moved to a small farm near the present borough of Carnegie, Pennsylvania, about six miles from the center of Pittsburgh. During the next ten years, from 1848 to 1858, it appears that he did not teach in Pittsburgh at any time, but, in 1859, he was back in the city teaching music²⁵ again. One person who knew him at this time recalled him in 1891 as a "fine flute, violin and piano player," as possessing a "capital, well cultivated tenor voice," and as making an "attractive figure in the streets" with his "patriarchal beard and fine presence."²⁶ He lived in or near Pittsburgh for thirteen more years after 1859. He died in his seventy-seventh year at Carnegie²⁷ on February 5, 1872.

The influence of William D. Smith on the music of Pittsburgh was considerable. He was a teacher, vocalist, director and music dealer over many years. He helped organize music in the

24 Gazette, November 19, 1846

25 Album of Photographs (in the Mellor Collection); Gazette, February 22, 1859.

26 "Some Old Teachers," a reprint from The Pittsburgh Bulletin in the Musical Courier (New York; in the Library of Congress), February 11, 1891.

27 Album, op.cit.

community, and the innovations of the Pittsburgh Sacred Music Society under his guidance encouraged the study of music and lessened in some measure the prevailing prejudices of the day against the use of written music and instruments in concerts of sacred music.

II.

JOHN H. MELLOR

John H. Mellor came permanently to Pittsburgh in 1831, to become organist at Trinity Episcopal Church and to teach music. Before the year was out he had, also, begun a business with W.D. Smith and W.C. Peters, which has already been noted. The music house which he helped establish in 1831 was continued by his son Charles Chauncey Mellor, and by his grandson, Walter Chauncey Mellor, and until very recently it was one of the principal music houses of Pittsburgh. It was forced to liquidate in July, 1944, because of conditions growing out of World War II.

The Mellor family is deserving of a volume in itself. This is so not only because of the Mellor firm, but for the care the family has exercised over the many years in preserving records of historic value, for its donations to the Carnegie Library of Pittsburgh, for its active participation in the development of Pittsburgh for well over a century, and for its charitable way of life in general. The Mellors have always taken pains to be exact and to speak the truth as they saw it. The memoirs of C.C. Mellor are more than memoirs in that he made frequent reference to documents in his possession and in the possession of others as he wrote, and the records he has preserved are in no way censored. Without the thoughtfulness of the Mellors the history of Pittsburgh early music could not well be written.

John H. Mellor, son of James Mellor and Hanna Sykes, was born December 3, 1807, at Heaton Norris, a suburb of Stockport, Lancashire, England.¹ In 1813, James Mellor came to the United States to learn if the time was opportune to emigrate. For the next three years the father worked in the United States while his wife and four children remained in Bolton, Lancashire, subsisting as best they could under very trying conditions.

England at this time was in a terrible state. Living conditions were intolerable for wage earners. Machine inventions had reduced some workers to abject poverty. Among these were the hand weavers who had to work for sixteen to eighteen hours per day to earn from nine pence to one shilling four pence. The workers begged the government for assistance and protection, and when their pleas were denied they smashed and burned many of the machines. Taxes were high; children were growing up without education, and the criminal laws were savage. In 1813, half the children of the country were not receiving any education except that which they picked up themselves, and a few years later it was discovered that more than half of the men and women applying for marriage licenses could not write even their names. For many years it had been common for children to be put to work at the age of six years because their wages were needed for family subsistence, and, thus, John H. Mellor had started to work at the age of six, "to procure for the family what must have been only

1 Information bearing on the life of James Mellor and on the life of John H. Mellor is (except where otherwise indicated) taken from the MS. biography of John H. Mellor by his son, C. C. Mellor, op. cit.

the absolute necessities of life."

Bolton, the ancient manufacturing town, where Richard Arkwright had lived and where Samuel Crompton still lived in 1818, must have presented living conditions from which almost any change was a relief. Beside the miserable conditions of an outrageous economic system, many brutal practices were common. In Lancashire and Yorkshire a custom known as "up and down fighting" was practiced with all its accompaniments of "pawsing," "gouging" and "biting." And, as late as 1818, the town of Bolton "was regarded by all as a semi-barbarous place, and the laboring people in the vicinity commonly settled their frequent quarrels by what was locally termed 'purring,' which consisted in the successful combatant kicking his adversary on the head when down with the sole of his hugh wooden clog.²" This was the place from which James Mellor sought escape for his family in 1818.

In the spring of 1821, he sent for his wife and children, and the family was united again at New York City. Soon after, they went to Paterson, New Jersey, where in 1825, John H. obtained a position as office boy in the law office of Mahlon Dickerson, a former governor of New Jersey. While in this position he was often called upon to copy legal documents, and, as a consequence, he became a first-rate penman, acquired an understanding of the principals of law, and had many advantages to improve himself. These stood him in good stead during his later business career.

² W.C. Sydnes, Early Days of the Nineteenth Century in England, 48, as quoted by Mellor in John H. Mellor, op.cit., 14.

While working for Dickerson, also, he learned to play a pipe organ. A maiden sister, or aunt, in the Dickerson family played a small organ in the Episcopal Church, and one of John's duties was to pump the bellows of this organ when the lady practiced and played. He was always at his post earlier than the organist in order that he might learn what he could for himself. To do this, it was necessary to fill the bellows to fullest capacity, hurry around to the keyboard and practice until the air was exhausted. Back and forth he went until it was time for the organist to arrive. One day, however, he continued these oscillations too long and was seen by the organist. She was at first angry at the audacity of the organ blower, for the organ was regarded as a part of God's house and was not to be treated in such an undignified manner. However, she was a kindly soul and soon forgave him. A short while later, she offered to teach him how to play the organ, and even permitted him to practice on the church organ and on the piano in the Dickerson home. Not long thereafter John was playing at occasional church service for his teacher. This experience, says C.C. Mellor, was probably the most important experience in the life of his father. It enabled him to cultivate music, and his accomplishment in music gained him acquaintances among the cultivated people of Wheeling, Pittsburgh and elsewhere, and caused him to decide upon music as a life work.

John H. Mellor came to Pittsburgh first in 1829, and ob-

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 tained employment as second clerk on the Messenger, a steam-boat built in 1826 and running between Pittsburgh and Wheeling, Virginia (now West Virginia). After a few trips, he gave up the clerkship and settled in Wheeling to teach music. He soon became acquainted with some of Wheeling's influential citizens, and, in 1831, he formed the Haydn Musical Society, the first musical society organized in that place. The Constitution and By-laws of this organization are still preserved by Mrs. Walter C. Mellor; they are dated February 12, 1831. Mellor was then organist of St. Matthews Episcopal Church in Wheeling.

Later in 1831, he returned to Pittsburgh, being induced to make the change, as his son thought, by the offer of the position as organist in Trinity Episcopal Church. The old brass key which was then used to unlock the Trinity organ carries the date October 1, 1831, and is still in the possession of the Mellor family. The key is all that is left of the organ. The organ was removed to Braddock in 1835, and was burnt in the Braddock fire of 1852.⁴

On December 1, 1831, John H. Mellor entered into the following partnership agreement:⁵

ARTICLES OF AGREEMENT made and entered into between W.D. Smith, W.C. Peters and John Mellor, all now of Pittsburgh, Witnesseth that the said persons above named, have entered into co-partnership under the name and firm of Smith, Peters and Company, for the term of one year and four months from the first day of December in the year of our Lord One Thousand Eight Hundred and Thirty One.

3 The first Messenger was built in 1826, the second in 1841. The later boat was the one on which Charles Dickens traveled. In 1829, the engineer of the Messenger was Andrew Fulton who later started a bell foundry in Pittsburgh.

4 Post, June 10, 1906

5 Articles of Agreement, op.cit.

Item 1. That the said persons above named have established a Music Store in Fifth Street, under the above name and firm.

Item 2. That the above firm in the said Music Store shall have and bear, an equal share of all profits and losses, arising from the sales of Instruments and Music, or any other Merchandise sold during said term, with all expenses incurred on account of the store.

Item 3. That the acting and selling partner shall be W.D. Smith, to transact all business in selling, purchasing and exchanging in said store and shall also keep the books. But that no purchases shall be made by said Smith without consulting one or both of the other partners.

Item 4. That at the expiration of said term, all goods remaining on hand shall be valued at cost price, and an account taken of the same, which said goods shall be bought by any one or any two partners.

IN WITNESS WHEREOF we have each of us set our hands and seals this first day of December in the year of our Lord one thousand eight hundred and thirty one.

Witness Present
D.B. Hempsted

W.D. Smith, (Seal)
W.C. Peters, (Seal)
John Mellor, (Seal)

This was the beginning of a music business which was to last for almost one hundred thirteen years. The stock of the early
6
store consisted of

. . . an elegant assortment of Piano Fortes, . . . selected with the greatest care by W.C. Peters, from the manufactories of W.R. Nunns, Dubois & Stodart, and Loud & Brothers, . . . Flutes, Clarionetts, Concert Horns, Trumpets, Trombones, Plain and Kent Bugles, Bass Horns, Tambourines, Violins, Violas, Violincellos, Guitars, Lyres, Harmonicons, Grand Harmonicons, (Smith's Patent) Musical Snuff Boxes, Bird Organs, &c., &c., &c., . . . together with a choice collection of New Music, with elegant vignette title pages."

The location of the first store was 9 Fifth Street (old numbers), on the north side of the street, next to East Diamond. At the termination of the original agreement, on April 1, 1833,

Mellor and Smith purchased the interest of Peters.⁷ The dual partnership continued until sometime in 1834, when each partner decided to establish his own store. Smith opened, as we have noted, at 104 Wood Street, and Mellor opened at 68 Wood Street, four doors above Fourth Street.

In the same year, 1834, Mellor attempted to publish a musical periodical which he called "The Pittsburgh Mirror," but whether or not he actually published the periodical is not known. Notices⁸ appeared in the newspapers that it was "to be published soon" and "to be published on July 1, 1834,"⁹ but there is no other evidence. It is interesting to note with regard to the above attempt at what was perhaps the first musical publication in Pittsburgh that John H. Mellor's son, C.C. Mellor, thirty-four years later, published a periodical called the Mellor Musical Mirror of which there are copies in the Carnegie library.

In October, 1834, Mellor took inventory of his stock on hand at 68 Wood Street, and he found it was worth \$3072.06. He seems to have been quite busy at this time with his store and lessons, and he may have felt the need for assistance. Anyway, he entered into another partnership, this time with Charles L. Volz and Ernst G.A. Heidelberg, under the firm name of J.H. Mellor and Company. This partnership was continued for eight years, but in that time it proved far less fortunate for Mellor than the two earlier partnerships.

7 "Some Old Teachers," op.cit., February 11, 1891.

8 Pittsburgh Conference Journal newspaper, May 17, 1834.

9 Gazette, June 5, 1834

Volz and Heidelberg were both of German extraction. The former, as we have seen, had a store with musical merchandise in 1814. He was a member of the Trinity Episcopal Church, and Secretary of the Vestry for over twenty years. In 1817, he had befriended A.P. Heinrich, and when Heinrich compiled the Dawning of Music in Kentucky, he referred to "Charles Voltz [sic] of Pittsburgh" as his true friend and benefactor.¹⁰ However, Volz appears to have been something of an obstinate fellow, and one who had a high regard for his meals. He went home exactly at the same time each day for dinner, whether he was at the moment waiting on a customer or not. If neither of his partners was in the store at the time, he invited the customers to leave and locked up the store until the time he returned. Once his family had begun dinner, no one was permitted to leave the table until he was finished. If a visitor came and knocked on the door, he had to wait until Volz had finished. As a business man and salesman he was blunt and brusque, which sometimes caused Mellow considerable anxiety because of the loss of good customers. Volz had some ability on the brass and woodwind instruments, but he was known in Pittsburgh far better as a merchant than as a musician. Both during and after his partnership with Mellow he continued his own music store in the city.

Heidelberg was a piano teacher. How he came to be associated with Mellow and Volz is not known. C.C. Mellow thought he may have been included in the partnership at the insistence of

¹⁰ Upton, op. cit., 54.

Volz, who wished for someone to be present at the store at all times to watch out for his interests. By the terms of the agreement Volz was to continue his own store and Mellor was to manage the store at 63 Wood Street. Heidelberg was, however, a frugal man, "in fact," says C.C. Mellor, he was "parsimonious," and he enjoyed considerable reputation at the time in Pittsburgh as a teacher of music.

Several events occurred in the year 1836 which were important for John H. Mellor. On January 10, he married Julia Ann Hillier. Later in the year he was elected Secretary of The Pittsburgh Musical Fund Society. On September 26, his first child, Charles Chauncey, was born, and in December, his father moved to Wheeling, where he opened a music and variety store. His father continued to live at Wheeling until his death, in 1857.

Another very important event of the year 1836 for Mellor was the discontinuance of the United States Bank. In 1832, we might recall, President Andrew Jackson had vetoed a bill providing for the renewal of the charter of the bank. The charter expired on March 3, 1836, and the funds of the government were then transferred to the so-called "Pet Banks," which were organized under the various states' laws. Some of the banks encouraged over-speculation. The speculations with the refusal of the government to take anything but specie in payment for public lands and the suspension of specie payments in 1827 and 1828 led to a financial crisis in 1837. Many business houses failed; debtors lost their properties, and bread riots occurred in New York City. From 1837 to 1840, business was operated under a handicap, and, by 1841, Mellor

found his sales very small, payments very hard to get, and his partners disagreeable and inefficient. At first he considered the idea of dissolving the partnership with Volz and Heidelberg, but he decided that an assignment-in-law would be better. A struggle was made to keep the business going, but the crash came in July, 1842. On July 6, the firm made application in bankruptcy. Mellor wished to obtain Charles William Von Bonnhorst as the assignee, but Bonnhorst either could not or would not give bond and the court appointed William F. Baum.

Bankruptcy was a severe blow for Mellor. He felt that he had been largely responsible for the collapse. In a letter which he wrote at the time he said,

These are some of the fruits of an ill-advised partnership, and I well deserve to suffer for it. . . . I have been in partnership three times, and each, from the first to last, has been worse and worse; a further adventure in partnership I hope I may never attempt. I have great reason to blame myself for embarking into a business without knowledge, having had no knowledge of accounts, no acquaintance with merchandise, and a bad manager of any kind of "Money matters," but "Nil desperandum."

Discharge from bankruptcy came September 15, 1843, and during the interim Mellor had sold some goods in a small way and taught music. Cash was a very scarce commodity for his family at this time, and a detailed account of the expenses for 1842 shows how very frugally the family lived during the latter half of the year. In 1843, after being discharged from bankruptcy, Mellor opened a store at 122 Wood Street, about midway between Fifth Street and Virgin Alley.

The new store was opened each morning at six o'clock, for the trade of the wagons which left town early, and it was

rarely closed before ten in the evening, often not until midnight. The store was really only a hall way of a two-story house, a space of about eight by twenty feet, and its stock consisted of sheet music, small musical instruments, and notions such as pins, needles, combs, et cetera. With the small income from the store, his church position as organist, and by giving lessons on the piano and violincello, Mellor managed to provide for the sustenance of his family during this trying period of his life. He was not a violinist, and he could give lessons on the violincello only by studying the instrument himself before each lesson and teaching what he had learned.

The sales of the store increased to such extent during 1844 that Mellor added pianos and books to his stock before the close of the year. He kept the pianos in the hall on the second floor, and, also, in a room which he rented near the store. His ability to obtain credit increased as the store prospered, and in anticipation of soon occupying the entire building in April, he went to New York City early in 1845 to purchase more stock. He used his credit to buy books and paper until he had all his shelves, the garret, and everywhere else that boxes could be kept at the store filled to overflowing. The store "fairly bulged" with the purchases by April, 1845.

About April 1, 1845, he rented the whole building at 122 Wood Street, using the front room for a store and the second floor as a dwelling for his family. The kitchen was a small room just back of the store. Between the store and the kitchen, where the family ate its meals, was a glass door with a bell to announce the



entrance of every customer. Unlike his former partner, Volz, Mellor attended to the wants of each customer at any time of the day, even at dinner time if necessary.

A few days after taking over the entire building and while the family was seated at dinner, on April 10, the Vigilant fire bell, located around the corner on Fifth Street, clanged, and Charles Chauncey, then a boy of nine, ran to the corner to see where the fire was. He saw crowds of people going down Fifth in the direction of Liberty Street. He returned to the store, and with his father followed the fire truck to the fire. At Third and Ferry Streets, several buildings were on fire, including the Third Presbyterian Church. The firemen managed to save the church building, but the fire gained rapid headway and was soon out of control. A wind was blowing the flames toward the heart of the business section of the city, and it appeared to Mellor that he was about to lose all the stock he had recently purchased. He tried to find a wagon that he might transfer his stock to a safe place, but no wagon could be rented for love nor money. Every other business man in the path of the fire was working frantically to remove his stock, and all the wagons were in use. The next best means available to Mellor was a wheelbarrow. With the wheelbarrow and a stout German named Adam Brackemeyer, the most valuable and staple goods were wheeled to the home of George Colberg at the corner of Hand (now Ninth) and Penn Streets. Colberg was Mellor's piano tuner; he had a small music store on

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the first floor of the building. Mellor, his son, and Brackemeyer kept at the work until all danger was passed. The fire, which burned out a large portion of Pittsburgh, came very near to the Mellor store, but it stopped just short of the building. Many dealers who had carted their goods to the Monongahela wharf lost everything, but the Mellor goods were trundled back the next day in the same opportune wheelbarrow, at a much reduced pace and in lighter loads than on the day before.

April the tenth, 1845, however, proved to be one of good fortune for Mellor. He came near to losing all he possessed and to being burdened with an overwhelming debt, but instead he found himself with the only book, paper, stationery and music store in Pittsburgh. All others were destroyed by the fire, and for months after, his store was crowded daily with customers. Business houses, schools, country merchants—all who needed merchandise such as he carried had to patronize him. "His stock of staple goods melted away like ice before a midsummer sun, but unlike ice [it] left a mighty comfortable residue of good hard cash in his money drawer," says C.C. Mellor. The fire had scarcely passed before Mellor ordered more goods, and he ordered still more as the days went by. Fully a year elapsed before other book sellers could get places of business, and during that time Mellor was launched upon a successful business which did not end until his death. He kept many of his new customers because of his courteous manner,

11 George Colberg is listed in the Harris Business Directory of Pittsburgh, op.cit., for 1844, as a merchant at the corner of Hand and Penn Streets.

honesty, careful attention to quality, cleanliness of his stock, promptness in filling orders, and reasonable prices. But the work was very taxing upon his strength, and the son could recall his father's fainting many times from sheer physical exhaustion.

In 1845, many new buildings were erected in the business district of Pittsburgh. Among them was a three story, brick structure built for J. Schoonmaker and Company, a wholesale drug firm, at 81 Wood Street, on the east side of the street and two doors below Second Street. But before entering the new building the Schoonmaker firm learned of a more advantageous location, and it agreed to rent the building and ground to Mellor for \$804 per year. The Mellor firm and the family moved to the new location in 1846. The building was larger than any other Mellor had ever occupied, and it permitted a larger stock of goods and better displays. As a consequence, its trade increased sharply in a very short time.

Pianos were kept in the hall and, sometimes, in the parlor and dining room. When one was sold, Adam Brackemeyer and his crew took it out. After getting it to the street, Brackemeyer would station each man beside one of the legs, that is, one at each corner because the pianos were usually square ones in those days. At a given command, each man grasped a leg; at another command, each slipped a corner to his shoulder. Then after an examination to see that all was well, a third command started the piano toward its destination. A few years later, a wagon built especially for hauling pianos was rented for deliveries by Mellor,

but the services of Brackemeyer were not dispensed with. Mellor always felt indebted to the stout German who had stood by him in his time of need during the terrible fire.

In 1847, the pianos which enjoyed a wide reputation for quality and workmanship were those manufactured by Jonas Chickering of Boston. Already Mellor had sold some Chickering and Hackay pianos, and he decided to ask Jonas Chickering (who then had the factory all in his own hands) for the sole agency for the Chickering firm in Western Pennsylvania. To this end he visited Boston in August, 1847, and shortly thereafter was granted the agency. This step was to bring Mellor considerable future income, but it brought him, also, to an unpleasant experience with his competitor, Henry Kleber.

Kleber, in 1848, had four Chickering pianos for sale, and at the same time he held the agency in Western Pennsylvania for the Nunns and Clark pianos. Soon after Mellor advertised his Chickering agency, Kleber claimed that an attempt was being made to circulate a report that Kleber's Chickerings were not genuine. The claim was made through the newspaper, and it was so pointed at Mellor that he was called upon to reply. He said that it was not he who had circulated the report, that he did not doubt the genuineness of the pianos in question, and that he would not stoop to such trickery as intimated. This was not the last of Mellor's differences with Kleber, as will be seen later.

On April 1, 1849, Mellor enlarged his store again by removing the family to a separate building on Second Street, between

Wood and Market. In 1851, he provided the famous songstress Jenny Lind with Chickering pianos for her concerts in Masonic Hall. In 1853, he remained loyal to the Chickering firm at the death of Jonas Chickering, although even at the time he seemed to sense that such loyalty would be a business mistake. In a very few years it proved to be a bad business blunder.

Jonas Chickering died in 1853, and the Chickering firm fell to his three sons. The sons had been raised in luxury, and they were not fitted to carry on the business in a manner comparable with the way it was handled by their father. To make matters worse for them, the Steinway make of piano was begun in 1853, and in the next few years it rose rapidly in public esteem. Meller had an opportunity to obtain the Steinway agency in Pittsburgh but he did not take it because of his loyalty to Chickering. The Steinway agency was then given to Kleber. Meller pleaded with the Chickering family to bestir themselves and provide certain advantages in their pianos, but the firm moved very slowly. Some of the needed improvements, such as the overstrung bass, the¹² agraffe treble, and felt hammers, were not provided in the Chickering pianos until long after they were in use in other makes of pianos. Competitors were soon far ahead of the Chickering firm, with the result that Meller sold fewer of their instruments. Meller felt so obligated to the Chickering firm that in 1857, when the Boston firm was in financial difficulties, he endorsed its paper to the extent of \$20,000. One half of the sum was to

12 The agraffe treble is the treble which is provided with small pins to check unnecessary vibrations of the strings.

be repaid in pianos, the other half to be repaid some day by the Chickering firm. Fortunately, in 1857, Mellor was able to sell ninety-six Chickering pianos; in 1853, sixty-nine; in 1859, seventy-three, and in 1860, sixty-five. Then came the war between the states and immense disbursements by the government to manufacturers and others. Prices rose, and Mellor, who again had a large stock of goods on hand, soon attained a comfortable financial condition.

Mellor did not live to see the end of the war between the states, and even before his death, his son, Charles Chauncey, had to assume the entire management of the business. John H. Mellor, after a lingering illness caused from a bronchial affliction, died at his home on March 26, 1863. His funeral service, with Reverend Cornelius E. Swope of Trinity Episcopal Church officiating, took place on March 28. Interment was made in Allegheny Cemetery.

III.

NEW MUSICIANS AND PITTSBURGH'S FIRST MUSIC HALL, 1830-1835

With an abundance of potential musical leadership in Pittsburgh at the beginning of the 1830's, the outlook was promising in the city for the Euterpe Muse. Beside those musicians already mentioned, some others had arrived and were contributing their talents, and still others came within three or four years. Among those not yet considered were Joseph Snowden, Joseph Jones, Octavius La Sere, J.W. Schubert, Thomas L. Lewis, H.S. North, John Mullen, Charles William Von Bonnhorst, E.H. Nicholson, and R.E. Burns.

Snowden lived in Allegheny, but he was active in music circles in both Allegheny and Pittsburgh. He held an agency for the musical magazine The Enterpeiad in 1830.¹ He later became a prominent leader of juvenile choirs, the secretary of The Musical Fund Society, the conductor of the second Allegheny Musical Society, and was at one time elected to the directorship of one of Pittsburgh's most ambitious musical organizations, the Pittsburgh Philharmonic Society. Snowden became, also, a very prominent man in the civic life of Allegheny and Pittsburgh.

Joseph Jones came to Pittsburgh toward the end of 1827.² He performed in "most of the musical entertainments, vocal and instrumental," in Pittsburgh at the beginning of the thirties.

1 The Enterpeiad; or Musical Intelligencer and Ladies Gazette (in Carnegie Library of Pittsburgh), IV, April 15, 1830.

2 Evens, op.cit., I, 1, October 22, 1835.

He was a capable vocalist, singing the bass leads in such compositions as Haydn's Creation and The Seasons, and, in 1835, he offered his services as a teacher of voice to the "gentlemen" of the city.

Octavius La Sere was a teacher of flute "to gentlemen" in 1831.³ J. W. Schubert taught clarinet and violin in 1833.⁴ Thomas L. Lewis, also in 1833, advertised that he would teach clarinet, violin, flageolet, Kent bugle, French horn, and bassoon, copy and arrange music "for individuals and military bands," and tune and repair musical instruments.⁵ H. S. North from Middleton, Connecticut,⁶ opened a music school in 1834.⁶ He taught singing by the Pestalozzian Method to both ladies and gentlemen, and he wished "to take charge of two or three Singing Societies" in the city. John Mullen, Charles Von Bonnhorst and E. H. Nicholson were three other musicians known in Pittsburgh at this time, and R. A. Burns, who with W. C. Peters had given a concert as early as 1831, opened a "Musical Academy" in 1834.⁷ Burns taught voice, violin, violin-cello, and "thorough bass composition and arrangement."

³ Evens, op. cit., I, 21, August 9, 1831.

⁴ Gazette, October 12, 1833

⁵ Ibid., June 15, 1833.

⁶ Ibid., October 24, 1834.

⁷ Ibid., August 23, 1834.

8

By 1834, Pittsburgh music had advanced considerably from its status of five years earlier, and some of the city's musically inclined persons began to consider how the art might be used for the improvement of civic life. The result was a proposal for a musical society. This society would attempt to accumulate a fund for the construction of an "Arcade," which might serve as a place for public gatherings of any worthy, civic organization. From this proposal came the first public building in Pittsburgh, other than the court house, in which concerts could be given. It was an important step in the direction of improved musical presentation in the city.

The Pittsburgh Musical Fund Society was organized in July, 1834, in the room over the store of W.D. Smith on Wood Street. The society was formed, as was stated, for the purpose of erecting

8 It is interesting to note at this time the kind of musical instruments which were available in Pittsburgh. John H. Mellor, who had the leading music store, took inventory on October 1, 1834, just prior to going into partnership with Volz and Heidelberg. He found, as reported by C.C. Mellor in the account of his father's life, pages 26ff, that he had 165 musical items in the store. Among these were the following instruments: an ophicleide or bass horn, trombones, concert and plain horns, violincellos, bassoons, tamborines, bass, snare and common drums, bugles, keyed and canal trumpets, hunting horns, post horns, German clarinets, concert and small flutes, double, old and plain flageolets, music boxes, fifes, guitars, Pandean pipes, old and plain violins, tenor violins, and piano fortes. Many of these instruments were listed in two and three keys. Among the other items were such things as tuning forks, pitch pipes, reeds for instruments, crooks and shanks, instrument keys, piano and violin strings, music paper, music books, and sheet music. Of the last named item, he had 4637, which were priced at twenty-five cents each.

9 Evens, op.cit., I, 4, July, 1834.

"an Arcade one hundred and sixty feet long and fifty feet wide"¹⁰
 at some convenient place in Pittsburgh. It was hoped that the
 arcade would supply a much-needed place for artistic and
 humanitarian purposes. Pittsburgh, it was remarked, in 1835, had
 no building except the court house and jail for public enter-
 prises, "none for the accommodation of literary societies, none
 for a museum, none for the use of humane associations."¹¹ Several
 thousands of dollars were soon contributed by the society
 members and other persons toward the proposed building, and it
 was hoped the concerts of the society would provide the balance
 needed.

The first concert was given in Trinity Episcopal Church,¹²
 on April 30, 1835. A chorus of fifty voices with an orchestra of
 fifty instruments performed the first part of Haydn's Creation
 and miscellaneous sacred selections. Ernst G.A. Heidelberg
 conducted, and Miss Seigwolf, Mrs. Bullen, and Messrs. W.D. Smith,
 J. Jones and R. Heiser were the soloists.¹³ Additional concerts were
 given until about 1837, and the hopes of the members for a hall
 were realized. By January, 1836, a Musical Fund Hall in Penn
 Street was about ready for occupation,¹⁴ and by the end of the
 same year the building was occupied.¹⁵

The society did not disband immediately when the Hall
 was erected. It gave at least one more concert. This was the

10 Evens, op.cit., 1, 4, July, 1834.

11 Ibid., April, 1835.

12 Ibid., May 2, 1835.

13 Ibid.; Mercury, April 23, 1835.

14 Gazette, January 15, 1836.

15 Pittsburgh Saturday Evening Visitor newspaper, November 5, 1836.

Haydn oratorio, The Seasons, with Mrs. Watson and Mr. Morley as
 16
 the soloists. Some of the instrumentalists on the occasion were
 Messrs. Cross, Reinhart, Norton, Schmitz, Jarvis, Keyser, Deigner, and
 17
 Flot. In a review of the concert in the newspaper it was said,

The chorus sang with an effect, precision and unity which this city has seldom seen equalled, and never surpassed, and some idea of its powers may be formed from its number, which amounted to seventy members. The orchestra [50 in number] was almost equally effective. . . . We hope the success of this oratorio will lead to the production, at least once a year, of such works as "Creation," Handel's "Messiah," Beethoven's "Mount of Olives," Spohr's "Last Judgment," Mozart's "Requiem," and like works. (18)

Among the officers who managed The Musical Fund Society
 19
 during the three years of its existence were the following:

Presidents, ...	N.B. Miltenberger Samuel P. Darlington
Secretaries, ...	F.L. Snowden William McCandless John H. Mellor R. Schoyer
Treasurer, ...	John A. Davis
Conductors, ...	E.G.A. Heidelberg John Wright
Vice Conductor, ...	W.D. Smith
Assistants to the Conductor, ...	Joseph Jones Joseph E. German
Managers of the Fund, ...	John Harper Joseph E. German Joseph Snowden Thomas A. Millier F.B. Mainright
Directors of Music, ...	S.P. Darlington George B. Miltenberger W.D. Smith W.G. Wells John H. Mellor

16 Evens, op.cit., I, 105, 1837.

17 Ibid.

18 Ibid.

19 Ibid...1.4.July 22.1836; Mellor, John H. Mellor, op.cit., 38.

The aims of this society were surely very ambitious to be indulged in by a small musical group, in a small city, and at a time when there were few people of means in Pittsburgh. Certainly, there must have been times when the fund did not increase as rapidly as the members had hoped for, and it is highly probable that not as large a fund as was desired in the beginning was realized. However, the society went "right forward" without making any "noise about their doings" and "without stopping to proclaim to the world the designs [it had] in prospect,"²⁰ until the work was finished. There is no way of learning the full amount contributed to the fund, but it was said in July, 1836, when the Musical Fund Hall was almost completed, that "between four and five thousand dollars" had come from the "members themselves" of the musical society.

²⁰ Evens, op.cit., I, 4, July 22, 1836; Mellor, John H. Mellor, op.cit., 38, 39.

IV.

THREE NEW MUSIC SOCIETIES

The Pittsburgh Musical Fund Society was perhaps one cause for the break-up of the old Allegheny Musical Society of William Evens in 1836, but another cause, and probably a more potent one, was the Pittsburgh Sacred Music Society which began during the winter of 1836-1837.¹ Organization of this group came about in the following manner: W.D. Smith and William Peters, a professor of theory and practice in music who came to Pittsburgh in 1836,² were requested, as has been said, to form a society like the Handel and Haydn Society in Boston.³ In compliance with the request a meeting was called and the society was formed in "the music room over Mr. Seely's store, corner of 5th and Wood" on December 9, 1836.⁴ The members hoped to provide Pittsburgh with some excellent music, and, also, to "raise a fund for a musical library, and for heavier and expensive works of the Masters, entire oratorios, etc," and to build a Hall for its own use.⁵ Its objectives were not all realized, as we shall see, but it did provide the city with some good music during the next five years.

1 Saturday Evening Visitor, September 2, 1837.

2 Gazette, October 18, 1836.

3 Ibid., December 7, 1836.

The Boston society was highly esteemed in music circles at the time

4 Ibid.

5 Evens, op.cit., I, 16, September 2, 1835; I, 17, 1838.

The first public performance was on March 16, 1837, in⁶
the Third Presbyterian Church with the following program:

PART FIRST

Anthem-The Lord is King,.....Chapple
Do.-O Lord,our Governor,.....Sir J.Stevenson
Do.-I waited patiently,.....Chapple
Solo-Comfort ye my people,.....Handel
Anthem-Thou,O God,.....T.Loud
Do.-O give thanks,.....Dr. J.Clark

PART SECOND

Anthem-The Lord is King,the Earth may be glad,.Chapple
Do-I'll wash my hands,.....Chapple
Do.-Hearken unto me,.....Chapple
Solo-But thou didst not leave his soul,.....Handel
Anthem-Show us thy mercy,.....Chapple
Chorus,Finale-Now elevate the sign of Judah,...Haydn

The director on the occasion was W.D.Smith,and the soloists
were Miss Herron,Mrs.Common,Mrs.Wilkins,Mrs.Hilliar,Mrs.Niel,⁷
and Messrs.Wetmore,Smith,Jones,Gribble,Adams,Cornman,and Lee.
The organist was J.E.Gorman.

The society was well received by the public, but not
all its practices were approved by everyone. It made consider-
able use of musical instruments and of the so-called "scientific
music," to the great annoyance of certain individuals. By
"scientific music" was meant that music which was involved in
its harmonies and such as required strict adherence to the
scores,i.e.,polyphonic music. Neither such music nor musical

⁶ Program of the Pittsburgh Sacred Music Society, March 16, 1837,
contained in Evens,op.cit.,IV.

⁷ Ibid.

instruments, they claimed, had any place in the interpretation of sacred music. But there were other persons who favored the use of both, and the society received the support of the latter upon occasions when criticisms were most severe. In reviewing one of the concerts in 1836, a favorably disposed critic tried to combat the prejudice against the use of the violin in sacred concerts⁸ as follows:

Some did not like the violin; but that was the best thing about the whole performance. There is an unreasonable prejudice against the violin, because it has been used so much in dancing; but the fact that a thing, not bad in itself, has been abused and prostituted to some base use, is no reason why it should not be used. Some object to the use of instruments in sacred music altogether; but this is not the place to combat them.

The Pittsburgh Sacred Music Society persisted in the use of instruments and "scientific music," and it overcame some of the prejudice prevalent in the city during its day.

On June 16, 1837, the society gave another miscellaneous⁹ program in the Third Presbyterian Church. This was its second public appearance. Mr. Horn and Mr. Norton, two visiting vocalists,¹⁰ were the soloists, and E. B. Barber, a Pittsburgh teacher of organ, piano, and guitar who had recently come to the city from London,¹¹ England, was the organist.¹² In 1838, two concerts were given, the

8 Evens, op.cit., I, 18, March 19, 1836.

9 Program of the Pittsburgh Sacred Music Society, June 16, 1837, Evens, op.cit., IV.

10 Program, June 16, 1837, op.cit.

11 Evens, op.cit., I, 16, April, 1837.

12 1838 was the year when, according to Francis Courtney Smyss in his Theatrical Biography (Glasgow, 1838), 244, Mrs. Watson "on the 12th of April played 'Rob Roy' and treated the citizens of Pittsburgh for the first time to an opera: playing 'The Barber of Seville' on the 16th to a house of 348 dollars."

13

first in February and the second in April. The February concert appears to have been well attended, for it led one critic to observe that he was glad to see "the handsome attendance of the community" at recent concerts, and to him it appeared "that the reign of taste [was] commencing in Pittsburgh."¹⁴ The April program,¹⁵ given in the Third Presbyterian Church, was as follows:

PART I

Introduction.

Chorus-Glory to God in the highest,.....Rev.C.Gregor
 Cantata-When from the Sacred Garden Driven,.....Webbe
 Quartet-O how lovely is Zion,.....Mozart
 Solo and Chorus-Prayer of Moses,.....Rossini
 Duet-Of Stars the fairest,.....Haydn

PART II

Symphony

Anthem-Praise ye the Lord,.....F.Chinn
 Solo-Pilgrim Fathers,.....Miss Brown
 Quartet-Blessed be thou, the God of Israel,.....V.Righini
 Anthem, Dedication,.....Nolcini
 Duet-O Lovely Peace,.....Handel
 Grand Chorus-Hallelujah,.....Handel

In 1839, the society gave four concerts. Among these was one which included for the first time in Pittsburgh the principal choruses of Handel's Dettingen Te Deum and which was presented¹⁶ in the Third Presbyterian Church on November 8. The program was:

PART I

Overture-Orchestra

Duet and Chorus-Dedication Anthem,.....Nolcini
 Solo-He was despised and neglected,.....Handel
 Chorus-We praise thee, O God,.....Te Deum
 Solo-Birds of the air,.....Getze
 Trio-O Salutaris,.....Vogler
 Chorus-All the Earth,.....Te Deum

¹³ Evens, op.cit., I, 5, February, April, 1838; Gazette, February 6, April 25, 1838.

¹⁴ Gazette, February 8, 1838.

¹⁵ Ibid., April 25, 1838.

¹⁶ Evens, op.cit., I, 27, November 2, 1839.

PART II

Symphony-Orchestra
 Chorus-The Cherubim,.....Te Deum
 Duet-Communion Hymn,.....Weigle
 Solo and Chorus,Thou art the King of Glory,.....Te Deum
 Trio-The Sabbath Morning,.....Shaw
 Solo-Lord remember thy people,.....Handel
 Quartet-Blessed be thou Lord God of Israel,.....Righini
 Chorus-O Lord in thee have I trusted,.....Te Deum

In 1840,"an unusual effort to entertain and please" was made by performing the celebrated Handel oratorio Judas Macca-
 17
baeus. This oratorio seems to have been carefully prepared, but it still did not bring about a rejuvenation of the society as was hoped. One of the causes for this was that Pittsburgh, by 1840, was becoming interested in another kind of music. Besides, Pittsburgh was at this time supporting one other large society devoted to sacred music, and Allegheny had begun a similar society of its own. No further record of the society can be found after 1840.

Undoubtedly, the depressed state of business around 1840 affected the pecuniary returns of every society depending on the public for support, and it should be noted that the Pittsburgh Sacred Music Society was seldom, if ever, in excellent financial circumstance. According to a contemporary who was familiar with the affairs of the society, the organization's receipts were always just barely enough to pay expenses, and it "never made a dollar" which it could apply to its original purpose of purchasing a musical library and building a Hall.

Although the Pittsburgh Sacred Music Society was not supported as it seemingly deserved, it received considerable newspaper

attention. The unconventional use of instruments and "scientific music" drew some attention, but the newspapers often commended the society for its excellent performances. Among the newspaper articles describing the performances might be included the following: From the Pittsburgh Christian Advocate:

18

The Society has just announced its fourth concert, and from the reputation acquired by its previous concerts, a rich treat is anticipated. The efforts made by the Society to elevate the standard of Sacred Music in this city cannot be too highly appreciated by our citizens; nor can too much praise be awarded to the individual members for their zeal in a good cause. Their public performances, so creditable to them as a society have shown that there is no want of material among us, and if proper encouragement was extended to them, they would soon rank with the best associations of other cities, and prove an honor to our own. Let our citizens not forget them on Thursday evening, but let a crowded audience show that we are not altogether indifferent to the advancement of musical science among us.

19

From the Gazette:

The object of this communication is to request a repetition of the concert as soon as may be convenient, as many of the admirers of Sacred Music were deprived of the pleasure of attending on last evening. (20) Another concert, with an organ accompaniment would be duly appreciated by our music-loving citizens. (21)

If the society should determine to gratify us with another concert, previously to Mr. Smith's tour to Europe, . . . many of the friends of the society would be pleased to hear Mr. Smith sing that beautiful piece of music entitled the "Pilgrim Father."

22

Another patron wrote as follows:

I was much gratified, last evening, while listening to the performance of the Pittsburgh Sacred Music Society. Their selection of pieces was good, and their execution reflects them great honor. It would perhaps be invidious to particularize where all was so well performed; but I cannot refrain from noticing some pieces that were particularly pleasing. The Solo,

18 Evens, op.cit., March, 1838.

19 Ibid., IV, May 1, 1839.

20 Pittsburgh had inclement weather on April 30, 1839.

21 The piano only was used as accompaniment on this occasion.

22 Evens, op.cit., I, 5, 1839.

"Pilgrim Fathers," was given with good taste and effort; the Quartette, "How Lovely is Zion," and the Sailors' Song were also well performed. The young ladies, whoever they are, who sang in these pieces, displayed good taste and capabilities, and deserve great praise. The Choruses were very effective, particularly the heavy Chorus from the "Creation," "The heavens are telling." By the way, the entire Oratorio of the "Creation" was to be performed last evening by the New York Sacred Music Society. Could not our own Society be induced to undertake an entire Oratorio? Let them, if necessary, engage a few Solo singers, and they have strength enough for the Choruses within themselves.

Probably, the organization which did most to advance the study of music in Pittsburgh during the 1830's was the Pittsburgh Sacred Music Society. It was non-sectarian, and its members were drawn from almost every religious denomination in the city, although up until about September, 1837, its performing members with but few exceptions were from the choirs of the First Presbyterian and Episcopal churches only.²³ The claim was made that its record was "almost without parallel in the history of such societies" in Pittsburgh, for it cultivated "scientific music" at a time when such was rarely thought of, and it "baffled the stern prejudices of many against the cultivation of the science by the use of 'instruments of ten strings.'²⁴" Its members worked zealously for their own improvement and "for the promotion of the science of music generally throughout the city."²⁵

As one reads the commendatory newspaper communications relative to this society, he feels little of the common practice of "puffing," which was indulged in a century ago, as it is today. The remarks seem sincere, and it is easy to believe that this group of musically inclined individuals did much to keep alive

²³ Evens, op.cit., I, 16, September 2, 1837.

²⁴ Ibid., I, 17, 1839.

²⁵ Ibid.

some of the spirit, as found in its predecessor, the old Allegheny Musical Society.

The society had its own concert room as early as December, 1837. This was a room over the store of its leader, W.D. Smith, on
26
Wood Street. The room was used for rehearsals of the society and for concerts by many visiting artists. The latter were usually accompanied by Pittsburgh talent who performed instrumental solos, duets, and supporting accompaniments for the visitors. It was in this room that the young Henry Kleber made one of his first public appearances in Pittsburgh as a musician.

One of the interesting ways by which the society presented its concerts is worthy of notice. Its custom was to seat the orchestra at some distance from the vocalists, usually off to the side or to the rear of the audience. Thus, any person who wished to see the instrumental performers was forced to the uncomfortable necessity of turning his head away from the singers and in the direction of the orchestra. This led a number of ladies to complain that they did "not like the idea of dislocating" their necks by turning constantly around, and they requested that the instrumentalists be seated in front of the
27
audience. To this request the society appears to have responded, for not long thereafter the orchestra was placed in front, although still not directly before the singers.

The Pittsburgh Sacred Music Society was active for about three and one-half years. Among its officers during that time
28
were:

26 Gazette, December 2, 1837.

27 Evens, op.cit., 1, 17, 1838.

28 Gazette, June 13, 1836; September 16, 1839; Evens, op.cit. 1, 16, April 1837. IV 1838 VI 1 January 14, 1838.

Presidents,.....Samuel C. Darlington
 C. C. Wetmore
 Johnathan Kidd

 Vice President,.....John Robinson

 Secretaries,.....W. A. Hill
 L. Wilcox, Jr.
 G. R. Adams

 Treasurer,.....Henry Higby

 Conductors,.....W. D. Smith
 V. C. Taylor

 Directors of Music,.....John Newton Jones
 T. B. Urdike

 Organists,.....J. E. Gorman
 E. B. Barber

 Librarian,.....John Fleming

During the winter of 1837-1838, when the Pittsburgh
Sacred Music Society was rehearsing for its third concert, ²⁹ The
Pittsburgh Mozart Society was organized. This was another choral
 organization, and it seems to have developed from some dissatis-
 faction within the other society. With about forty-five voices
 it gave its first performance in Trinity Episcopal Church on
³⁰ March 15, 1838. A program of sacred music was given and the
 proceeds of the concert were turned over to the relief of the
³¹ poor. A second performance in Trinity was given on June 12,
³² 1838. On the latter occasion the following was presented: ³³

29 Evens, op. cit., I, 6, March 11, 1838

30 Mercury, March 14, 1838.

31 Evens, op. cit., I, 16, March 4, 1838.

32 Mercury, June 9, 1838.

33 Ibid.

PART I

Symphony,.....	Pleyel
Chorus,Hallelujah to the God of Israel,.....	Haydn
Treble Solo-Lord,remember thy people,.....	Handel
Chorus-Gloria in Excelsis,.....	Pergolesi
Tenor Solo-Wandering Pilgrims,.....	Kozeluch
Terzetto-Ave verum corpus natum,.....	Cherubini
Trio-Fallen is thy throne,.....	Martini
Chorus-The multitude of angels,.....	King

PART II

Symphony,.....	Pleyel
Anthem-God is our King,.....	Nauman
Treble Solo-O,salutaris hostia,.....	Himmel
Anthem-O Lord our Governor,.....	Stevenson
Treble Solo-The Polar Star,.....	O.Shaw
Anthem-Awake! awake! put on thy strength, O Zion,.....	Jackson
Trio-Alma mater redemptous,.....	Neukomm
Chorus-Hallelujah the Father,.....	Beethoven

With such music as the above being presented,it cannot be said,as it sometimes has been said,that Pittsburgh had little in the way of music before 1840. There is no way of knowing,except through the written word,just how the programs of the society sounded,but on paper they appear to have been worthy attempts. At least once each year the Mozart Society gave a concert. On March 19,1839,the third concert was given in the Methodist Church on Fifth Street,above Smithfield.³⁴ For this particular concert an elevated platform was erected for the orchestra in the front of the nave,³⁵ and on the program were two selections which,it was said,had never before been presented in the city,viz.,The Promised Land by Fawcett and Glory Be To God

³⁴ Program of the Pittsburgh Mozart Society,March 19,1839,Evens, op.cit.,IV.

³⁵ Evens,op.cit.,I,17.March 21,1939.

36
by Mozart. The last concert of the society was given on February 20, 1840, in the Third Presbyterian Church with compositions from the pens of Mozart, Beethoven, Pergolesi, King, Chapple, Fawcett, and Stevenson.³⁷

Why the Mozart society was formed when Pittsburgh already had a society devoted to sacred music is not clear. Samuel P. Darlington, who was president of the Pittsburgh Sacred Music Society in 1836, was also president of the Mozart society in 1838.³⁸ Under his leadership both groups had orchestras and each presented Pittsburgh with what appears to have been some excellent music. This was at a time, too, when the number of people in both Pitts-³⁹burgh and Allegheny numbered less than 30,000.

Some understanding of how well the Mozart society presented its concerts may be gained from persons who were present and who recorded their impressions in the newspapers. The Pittsburgh newspapers in the 1830's had no sections devoted to music, and they had no critics whose duty it was to report on the music of the community, but of self-appointed critics there were a fair number. And some reviewers went to considerable lengths in expressing their reactions. The second concert of the Mozart⁴⁰ society was described by one writer in the following manner:

As I got seated sometime before the commencement of the performance, I had leisure to take note of the very tasteful arrangement of the lights in front of the choir. On each of

36 Gazette, March 19, 1839.

37 Ibid., February 20, 1840; Mercury, February 19, 1840.

38 Wilson, op.cit., 868.

39 The population of Pittsburgh was 21,115, and that of Allegheny was 10,089, in 1840, according to the census report.

40 Gazette, June 16, 1838.

the four elevations or battlements was placed a silver candlestick with graceful branches projecting on either side; between these candlesticks were lamps, suspended from the ceiling, while on each flank stood a colossal candelabra some eight feet in height with numberless lights flaming upwards. The satisfaction of the spectators was of the most marked description.—But hark! the symphony commences—one of Pleyels—an admirable piece of music, and admirably performed on this occasion. The soft and almost plaintive character of it occasions a profound stillness in the audience—it dies away apace until the ear can barely catch the last expiring sound. Now, simultaneously, the mass of performers arise: the Chorus, "Hallelujah to the God of Israel" is poured forth in one overwhelming volume of sound, and in such a spirit-stirring manner as almost to raise us to our feet at the first shock. This being finished in the same masterly manner in which it was begun, we have a respite of several minutes, when a lady rises to sing the Solo, "Lord, remember thy people," but I must recur to the past tense for the balance of my remarks. This lady was evidently a foreigner, consequently was not enabled to give that distinct enunciation to the words to make a solo interesting. . . .

The Chorus, "Gloria in Excelsis," was finely performed. The attention bestowed on the different forte and piano passages in this piece deserves great commendation and gave it a brilliant effect.

"Wandering Pilgrims," a Tenor Solo, was well sung, and by a very mellow voice; the organ accompaniment was, however, decidedly too loud; a misfortune that ran in some degree through all the pieces except the Choruses—but in these the effort was superb. The next piece was one of the foreigner's already spoken of.

The Trio, "Fallen is thy Throne," was performed by fine voices and in an excellent manner. The short figures gave the bass an opportunity to display a noble and manly voice. There was an objection to the piece, however; it should have been but half as long.

The Chorus, "The Multitude of Angels," was probably the grandest thing that a Pittsburgh audience has yet heard. The verse passages; with the unusual accent on the word "uttering" had a strange but most delightful effect.

Some of the pieces in the second part of this concert went off very well; of which I will only name the Solo, "The Polar Star." The lady who sung this has one of the most delightfully smooth silver voices that I have ever heard.

There is now no doubt but both Societies (41) will prosper—the spirit of rivalry being a spur to drive them onward. The public have shown in the most unequivocal manner that their exertions are approved; and as a musical taste becomes more and more diffused through the community they will gladly give this

41 Viz., the Pittsburgh Sacred Music Society and The Pittsburgh Mozart Society.

method of gratification the preference to that furnished by the theatre—a preference which a great many among us are prepared to give.

Philo Musicus

With the passing of the old Allegheny Musical Society, in 1836, the folks across the Allegheny River were left without a representative choral organization. Allegheny was at that time a distinctly separated community from Pittsburgh, in fact, a rival, and it must have felt some need for representation in the field of music when Pittsburgh had two large musical organizations. At any rate, The Allegheny Sacred Music Society was organized, on March 7, 1839.

Soon after organizing the society began preparing for a public appearance, and rehearsals were held in Doctor Swift's church in Allegheny. But more than a year was to elapse before the group could give its first concert. The delay was caused by the difficulties experienced by the conductor in finding persons who were both interested and sufficiently capable in music. During the year, however, much was said about the new organization, and its first concert was awaited with considerable expectancy by some and with misgivings by others.

The first concert, and probably the last, was given on

⁴² Allegheny became a city in 1840, and it did not become a part of Pittsburgh until 1907.

⁴³ Gazette, March 12, 1839.

⁴⁴ The First Presbyterian Church of Allegheny.

45

April 20, 1840, but even after a year's preparation it was not performed without outside assistance. "The conductor had evidently guarded as much as possible against failure in the performance by engaging many persons of known ability from other societies." ⁴⁶ Also, the platform and the candlesticks which had previously been used by the Mozart society were borrowed. ⁴⁷

Some of the principal selections on the program were:

Marcis from Clemenzo di Lito arranged
by Mr. Kleber, ... Brass Band
The Ode from Clemenzo di Lito
Tenor Solo-In Native North from "The Creation"
Oh Lord our Governor
Solo and Chorus from Moses in Egypt-On Thee
each living soul depends
Marseilles Hymn, ... Brass Band
Chorus-Gloria in Excelsis, ... Pergolesi
Tenor Solo-Lord, remember David
Duett-Array'd in Clouds
Alto Solo and Chorus-O thou that tellest, ... Handel
To Thee cherubim and seraphim do cry, (Te Deum) Handel

One musician who was present in the audience and who had knowledge "of the musical abilities of a goodly number of the enrolled members" of the society was surprised to find the performance "immeasurably superior to what [he] had expected," for he had feared the "pieces selected for the occasion were too complex" ⁴⁸ for the members to master. The brass band, which had been in existence about one year, played with "general correctness" which was "highly creditable," and its "harsh and overpowering" sounds were reduced to a minimum by pointing the

45 Evens, op.cit., I, 136, April 23, 1840.

46 Ibid.

47 Ibid.

48 Ibid.

instruments toward a nearby opened window. All in all, the performance appears to have been a success, except that the accompaniments throughout were marked by a "sufficient
 49 stamping to have served a choir of a hundred performers."

The officers of The Allegheny Sacred Music Society
 50 during its short life were:

President,.....William C. Stockton

Treasurer and Secretary,.....John A. Bowman

Conductor,.....Joseph Snowden

Vice Conductor,.....William S. Adams

Directors of Music,.....David Davis
 John G. M'Millan
 H. E. Davis

49 Many persons keeping time with the music by tapping the floor with their feet.

50 Gazette, March 12, 1839.

V.

OTHER MUSICIANS AND MUSIC, 1835-1840

Among the musicians who contributed to the musical development of Pittsburgh during the latter years of the 1830's were some not yet mentioned whose names are familiar to some Pittsburghers of today: Mrs. Geierson, W. Baldwin, Professor Louis Zitterbart, Professor Bronson, John Julius, Mr. Gilbert, A.H. McClaine, William Hunter, Mr. Munson, Andrew Gernert, and Miss Stark. All of these were known in the city for their musical accomplishments before 1840. Mrs. Grierson had a "Musical Seminary" at 8 St. Clair (now Sixth) Street where she taught piano.¹ W. Baldwin was a "Professor of vocal and instrumental music" at the United States Hotel in Penn Street.²

Professor Louis Zitterbart was a well known violinist. This gentleman had come to Pittsburgh in 1837³ with the celebrated Prague Company of instrumentalists from Europe.⁴ The Company became financially stranded in America in 1837, and the members decided to disband. Zitterbart decided to remain at Pittsburgh, and the Zitterbart name has been known in Pittsburgh music circles ever since. Louis Zitterbart was the nephew of Fidelis Zitterbart, Sr., who played in the celebrated Theodore Thomas Orchestra, and the cousin of Fidelis Zitterbart, Jr. (who had no

1 Gazette, March 23, 1839.

2 Evens, op.cit., I, 3, 1839.

3 It is interesting to note that 1837 was the year when gas lights were first used in Pittsburgh streets.

4 Evens, op.cit., I, 19, November 3, 1837.

middle name of "Lewis" as is commonly written), who was born in Pittsburgh on April 9, 1845⁵, and who before he died at Pittsburgh in 1915 had written more than fourteen hundred pieces. The Macmillan Encyclopedia of Music and Musicians, 2064, says Fidelis, Jr. was "one of the most prolific composers of modern time" and that he wrote "in almost every instrumental form, as well as song."⁶

Professor Bronson was a teacher of voice in 1837⁶, and John Julius was the director of a "violin band" which claimed to "equal" or to be "superior to any" ever before in Pittsburgh.⁷ A. H. McClaine was the author of a Treatise in Accentuation which contained "rules for accenting scores of music . . .,"⁸ and William Hunter, the editor of the Pittsburgh Conference Journal, was the composer or compiler of a popular hymnal called Select Melodies.⁹

Mr. Gilbert was a well known director of juvenile choirs as early as 1835.¹⁰ This gentleman was interested in the recently inaugurated free public schools, and he directed groups of children from the public schools in concerts several years before music was formally introduced in the public schools. The first attempt at music in the free public schools of Pennsylvania, according to some writers, was made in Pittsburgh in 1844, and it has been said that music was introduced "for disciplinary purposes" in 1846. However, Mr. Gilbert, on December 27, 1839, gave

5 Adolph Martin Foerster, Scrapbooks (in Carnegie Library of Pittsburgh), III, 74, 1903.

6 Gazette, March 22, 1837.

7 Mercury, August 30, 1835.

8 Copy Right Record No. 2 Pennsylvania Western District (January 28, 1836-December 27, 1844) (in Rare Book Room, Library of Congress), September 17, 1838.

9 Ibid., October 18, 1838

10 Saturday Evening Visitor, April 2, 1836.

a concert with juveniles to provide needed funds for the public
¹¹
schools. It is highly probable that these children were from the
public schools. The December concert was followed on February
13, 1840 by a second juvenile performance under the direction of
¹²
Gilbert, and by another, with three hundred children, on March 12,
in the Methodist Episcopal Church, under the direction of Mr.
¹³
Munson. Then, something like a climax was reached in a "Grand
Concert" with one thousand children in the Third Presbyterian
¹⁴
Church on March 17. The last was repeated on March 28, and it
was heralded as an "opportunity of enjoying a treat such as
never has before been presented to the citizens of the United
¹⁵
States." The responsibility of caring for one thousand children
at the concert surely could not have been left to one person.
It is highly probable that the director had the assistance of
teachers from the schools. In 1842, Gilbert gave another concert
in which the performers were "selected from our Common Schools"
and were "children of every variety of religious denomination
and condition of life, chosen for their musical talent alone."
¹⁶

Another gentleman who directed juvenile choirs was
¹⁷
Joseph Snowden. E. B. Barber was an organist, who, as already noted,
played for the Pittsburgh Sacred Music Society, and he was a com-
¹⁸
poser of some ability. Andrew Gernert was a cornet and clarinet

11 Gazette, December 27, 1839.

12 Ibid., February 13, 1840.

13 Ibid., March 9, 1840.

14 Ibid., March 26, 1840.

15 Ibid. The average daily attendance of all public schools of
Pittsburgh at this time was less than 2,000.

16 Ibid., March 22, 1842.

17 Evans, op.cit., I, 27, 1842.

18 Ibid., I, 16, April, 1837.

player who had come to the city in 1839, and Miss Stark was a
¹⁹
 well known pianist. Henry Kleber was present, also, at this time,
²⁰
 and he was rapidly becoming prominent in music circles.

Almost all kinds of musical instruments and music could
 be had in Pittsburgh by 1840, either at the established stores
²¹
 already noted or at Miller's Music Store on Wood Street, or the
²²
 C.H. Kay and Company at the corner of Third and Wood. George
 Colberg, the piano tuner for John H. Mellor, as already noted, had
 his music store at the corner of Hand and Penn Streets. Colberg
 was an experienced maker of pianos from Vienna and other
 "principal cities of Europe," and he was competent, so his
 advertisements said, to "attend punctually to Piano Forte Tuning
 and Repairing in all its branches," and to repair "Harps, Guitars,
²³
 Violins, &c." In the churches, lining the hymns was no longer
²⁴
 necessary; hymnals had become cheap, and most church members had
 one of their own, although they frequently neglected to bring them
²⁵
 to church to the annoyance of their pastors.

²⁶
 The city witnessed its first opera in 1838. Itinerant
 musicians came to Pittsburgh in increasing numbers during the
 last half of the 1830's, and secular music became more common.
 Kleber had organized a brass band in 1839, and there were other
 groups of instrumentalists who played in large measure for their

19 Forester, op.cit., III, 66, 1903.

20 Gazette, October 28, 1839.

21 Evens, op.cit., I, 1, April 19, 1834.

22 Gazette, April 30, 1840.

23 Evens, op.cit., I, 112, 1836.

24 Conference Journal, June 28, 1838.

25 Ibid.

26 Supra, 126 n.

own enjoyment. Such was a band of "German musicians belonging to P. [Pittsburgh] ," who on the morning of June 1, 1837 boarded a steamboat in the Ohio River as the boat approached the city and regaled those on board "with some very good music."²⁷

It should be noted also that the lad Stephen Foster was growing up in Allegheny during the 1830's. When P.D. Rice made his last appearance at Pittsburgh in 1832, Stephen was six years old, and, as we have seen, the great comedian met the future song writer at about this time. In 1834, Stephen attended the academy of Reverend Joseph Stockton in Allegheny, and in 1837, he studied with Reverend Nathan Todd, also in Allegheny. No doubt the boy heard about the concerts of the Pittsburgh and Allegheny societies in the later 1830's. He may have been present at some of them, and it is possible that he participated in one or more of the juvenile concerts between 1836 and 1839.

One of the earliest choral societies, if not the first, in Pittsburgh devoted exclusively to secular music was The Odeon. This group was organized in January or early February, 1840, by a number of "respectable" ladies and gentlemen of the city, with J.I. Lounghlove as its Secretary.²⁸ It guaranteed to the public "that no piece of immoral cast [would] be introduced" into its performances. On February 20, 1840, it gave its first concert in "Concert Hall" on Penn Street with the following program:²⁹

27 Diary of Lucy Ann Higbee, June 1, 1837.

28 Evens, op.cit., 1, 12, 13, February 20, 1840.

29 Ibid., IV (Handbill), February 20, 1840.

PART I

Chorus-Hail smiling morn,.....Spofforth
 Quartette-See our oars with feathered spray,.....Stevenson
 Chorus-Hark! 'tis the bells,.....[sic]
 Round-Yes, 'tis the Indian drum,.....Bishop
 Chorus-Hark! the hollow wood surrounding,.....Smith
 Song-The brave old oak,.....Loder
 Chorus-Land of our fathers,.....Webb
 Trio-Hark! to the old bell's chime,.....Havergal
 Chorus-The seasons,.....Dr. Arnold

PART II

Chorus-Away! away in early day,.....[sic]
 Trio-When shall we three meet again?,.....King
 Chorus-The sun's gay beam on the hill top glows, Von Weber
 Duett-Lightly may the boat row,.....Watson
 Trio-See! our bark scuds o'er the main,.....Stevenson
 Chorus-While all is hush'd,.....Breutzer
 Cantata-Adelaide,.....Beethoven
 Chorus-Here, in cool grot,.....Mornington
 Round-Ah! how, Sophia?,.....Dr. Callcott
 Chorus-Rise! Cynthia, rise!,.....Hook

The first concert appears to have sufficiently well received by the public to justify another concert within a short time. A second concert was given on April 3, of the same year. ³⁰

The Odeon was a courageous undertaking in 1840, when music was studied in many homes only as a religious duty and when "respectable" ladies never appeared on a stage. But the tenor of Pittsburgh's music was changing, and the new society may be said to mark the beginning of a broadened music in the community. Sacred and secular music soon came to exist side by side upon their respective merits in the city. Secular music became a means of entertainment, education and discipline, and sacred music continued as an instrument of divine worship. The

members of The Odeon preferred secular music because, as they
³¹
 said:

Music exalts each joy; allays each grief,
 Expels disease, softens every pain,
 Subdues the rage of poison and of plague.

Ev'n rage itself is cheer'd with music,
 It wakes a glad remembrance of our youth,
 Calls back past joy, and warms us into transport.

Some other persons in Pittsburgh agreed that secular music was deserving of reward, and soon the minstrels came to Pittsburgh more frequently, brass bands became numerous and music was officially introduced to the public schools.

The music of Pittsburgh made some appreciable advances during the third decade of the nineteenth century. Music "beyond plain Psalmody" was improved; "scientific" and instrumental music became more general, and new and better musicians were teaching and performing in the community. One writer was of the opinion that "the rapidly increasing taste for music" in June, 1838, was shown by the "five sacred concerts" which had "been given within the last three months," whereas previously he had "heard of but
³²
 one in a year or two." He believed, too, that the time was "not far distant when the community [would] demand an extended criticism" on every concert.

31 Evens, op. cit., I, 12, February 20, 1840.

32 Ibid., I, 6, June 16, 1838.

VI.

HENRY KLEBER

Two dates are given for the coming of Henry Kleber to Pittsburgh, 1830 and 1832. The earlier year was given by the newspapers of Pittsburgh in reporting his death in 1897. The Post¹ gave 1830 as the year he came "to America," and another newspaper, as reported in the New York Musical Courier, said 1828 was the year the father of Henry Kleber first came to America and 1830² was the year which saw the arrival of the rest of the family. The same date, 1830, was reported in an article written for the Pittsburgh Musical Forecast of July, 1936, the information being supplied to the author, Doctor Harvey Gaul, as the article states, by Doctor Frank L. Todd and Pauline Kleber Spring.

The later date, 1832, has supporters, too. George H. Thurston in his Allegheny County's Hundred Years, in 1888, gave 1832 as the year of Kleber's arrival in Pittsburgh.³ The Pittsburgh Bulletin, in 1891, said he came to the city "from Darmstadt, Germany, in 1832,⁴ with his brother, the late Augustus Kleber," and C. C. Mellor, in writing the biography of John H. Mellor, was of the opinion that "Henry Kleber came to Pittsburgh about 1832 with his father's family."⁵ In an effort to learn which of the two dates is correct

1 February 21, 1897.

2 February 24, 1897.

3 Op.cit., 306.

4 "Some Old Teachers," op.cit., February 11, 1891.

5 Op.cit., 79.

the present writer asked the question of the late Louis P. Kleber, the son of Augustus Kleber. Louis P. Kleber said he could do no better than repeat what was said in the article prepared by Doctor Gaul for the Musical Forecast, which has been cited above, because it was he who provided the data for the article. He added that he, Louis P. Kleber, was the oldest child of Augustus, and that his father, his uncle Henry, and he were associated in business for over forty years. He was requested in 1936, because of his long association with Henry Kleber, to prepare data for an article for the Musical Forecast. The request was made by his cousin Mrs. Ida Kleber Todd. He gathered the information, and it was passed on to Doctor Gaul by Doctor Todd.

Yet the case for the year 1830 is not made much stronger by the statement of Louis P. Kleber, for the information came from the same source as that in the newspapers at the time of Henry Kleber's death—the family's account, and there is some reason for believing, too, that Louis P. Kleber referred to 1897 newspaper clippings in his preparation of data for the Musical Forecast. George H. Thurston, the writer for the Bulletin, and C. C. Mellor, were, also, contemporaries of Henry Kleber, and it appears that they were more likely to be correct than the others.

It is generally agreed that Henry Kleber was born in Darmstadt, Duchy of Hesse, Germany, in 1816, although it has been

6 Louis P. Kleber to E. G. Baynham, July 25, 1941 (letter, in the possession of E. G. Baynham, Pittsburgh).

said that the event occurred in 1811⁷, and 1818⁸. He is credited with being a direct descendent of General Jean Baptiste Kléber, who was abandoned by Napoleon in the Egyptian campaign.⁹ His father, whose name was, also, Henry Kleber, was a merchant in Darmstadt until about 1830, when he came alone to the United States to observe conditions and to find a suitable American home for his family. The elder Kleber visited a number of places, among them New Orleans, during the next two years, and he settled on Pittsburgh. He then returned to Germany and brought his family over.

Henry, Junior, was already a fair pianist when he came to America.¹⁰ It has been claimed that he was a pupil of "Franz" in Germany,¹¹ but whether this refers to the famous Robert Franz, who was but one year older than Henry, is uncertain. C.C. Mellor said he could play "a number of waltzes, marches, variations, etc,"¹² and Mellor was of the opinion Henry's first employment in Pittsburgh was in the music store of John H. Mellor, "to show off pianos and play music for customers."¹³

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- 7 Harvey Gaul, "Henry Kleber, Pioneer," Musical Forecast (Pittsburgh), July, 1936.
- 8 "Henry Kleber," Macmillan Encyclopedia of Music and Musicians, edited by W.S. Pratt (New York, 1924), 951.
- 9 General Jean Baptiste Kléber was born in Strassburg, Alsace Lorraine, in 1753. He studied in Munich and then entered the Austrian army. In 1783, he abandoned his military career because he was not an aristocrat and, thus, could not be advanced. He worked as an architect until the French Revolution, when he joined the National Guard of France. He was assassinated in Egypt in 1800 (Encyclopedia Britanica, 11th edition, XV, 845. New York, 1911.)
- 10 Mellor, John H. Mellor, op.cit., 78; "Henry Kleber," Musical Courier, op.cit., February 24, 1897.
- 11 Gaul, op.cit., July, 1936; "Henry Kleber," Macmillan Encyclopedia, op.cit.
- 12 Mellor, John H. Mellor, op.cit., 78.
- 13 Ibid.

In 1835, at the age of nineteen, Henry became a teacher in the Western Collegiate Institute for Young Ladies, the elite young ladies' school of Pittsburgh, which was under the superintendency of the Reverend Doctor W.B. Lacey and which was located about where today Webster Avenue crosses Robert Street.¹⁴ In connection with the school was "a handsome little Church, in which divine worship [was] regularly performed by the Principal."¹⁵ Into this church, in 1839, was brought the first organ ever built in Pittsburgh, and, as has been noted, the organ was played by Henry Kleber who experienced difficulty because of the smallness of the keys.¹⁶

In 1836, Kleber began taking part in public concerts. In September of that year Kleber, E.G.A. Heidelberg and Joseph Jones assisted Professor Hill from London at the visiting artist's concert,¹⁷ and, in 1837, he and Heidelberg performed piano duets¹⁸ at the concert of the visiting Watsons and Gambati. Henceforth, for about twenty years, he became increasingly active in the musical life of the city.

By 1839, he had begun composing. One of his songs, Early Love Can Never Die, "composed and arranged for the piano-forte by H. Kleber" was deposited for copyright in the United States

14 Harris, Business Directory for Pittsburgh, op.cit., 1837, Advertising Section; Leland D. Baldwin, Pittsburgh, the Story of a City (Pittsburgh, 1938), 237, 386.

15 Harris, ibid.

16 Supra, 79.

17 Wilson, op.cit., 868.

18 Evens, op.cit., 1, 4, October, 1837.

19

Copyright Office in February, 1839, by J.G. Osbourn. In the same year he was arranging music for a brass band which he had just organized.²⁰ This was the "Band" which already has been referred to as playing at the first concert of the Allegheny Sacred Music Society, in April, 1840.

The Kleber Band of 1839 is, no doubt, the same as that to which Gaul in the Musical Forecast,²¹ the Post newspaper,²² and the Macmillan Encyclopedia of Music and Musicians refer as "the first band" in Pittsburgh and "the first brass band west of the Alleghenies." In the beginning the organization was nurtured by Kleber, who arranged much of its music. After about fourteen years, Kleber turned the Band over to Nicholas Young, with whom he occasionally collaborated in music, and the organization became the "Young's Brass Band," or the "Band of the Duquesne Greys."²³ In 1856, it was the "celebrated" Band,²⁴ and at the outbreak of the Civil War, under the leadership of George Toerge, it marched off to war with the Duquesne Grays and a group of "three-months-men" from Pittsburgh.²⁵ Then followed a year in which the group appears to have disbanded, but it was reorganized by the Toerge brothers, and with augmentation became the celebrated Great Western Band. Strings were added and it became an orchestra. Later still it

19 Copy Right Record of the Eastern District of Pennsylvania, 1 (1839) (in the Rare Book Room of Library of Congress), February 27, 1839.

20 Evens, op.cit., I, 136, April, 1840, tells of its having been organized for about one year.

21 July, 1936.

22 February 21, 1897.

23 Gazette, December 30, 1853; Thurston, op.cit., 306.

24 Post, June 3, 1856.

25 Gaul, op.cit., July, 1936.

came into the hands of Charles and John Gernert, and it is said to have the organization from which the Pittsburgh Symphony developed. As late as 1891, old residents of Pittsburgh could recall the Young's Brass Band as "the best band west of the Alleghenies,"²⁶ and, as late as 1942, some could remember the Great Western Band and the concerts of the Toerge brothers with exceeding pleasure.

About 1840, Kleber became organist at St. Paul's Church,²⁷ a position he seems to have held until the Cathedral fire of 1851 which destroyed the edifice.²⁸ About 1840, also, he became acquainted with Signor U. Giamboni, an Italian opera singer, who had once been a pupil of the celebrated Rossini in France and who possessed a good baritone voice. It is not known how this gentleman came to be living in Pittsburgh. He maintained himself in the city by making and selling chocolate "in a small way."²⁹ From Giamboni, Kleber received some excellent voice training, and the voices of the two men, the baritone of Giamboni and the tenor of Kleber, were frequently blended at private and public concerts. At sometime between the years 1840 and 1845, also, it is highly probable that Kleber had the young Stephen Collins Foster for a pupil, as will be discussed in a later chapter devoted to the celebrated song writer.

For the opening of the first Kleber music store, several dates have been given, viz., 1841, 1843-1845, 1845, 1846, and 1848.

26 Foerster, op.cit., III, 30, January, 1891.

27 St. Paul's did not become a cathedral until 1843.

28 Leader, September 16, 1888; Gaul, op.cit., July, 1936.

29 Copies of Newspaper Articles Related to the Kleber-Schaad Cowhiding Affair, compiled by John H. Mellor, with an Introduction by John H. Mellor (in the Mellor Collection), Introduction, 2.

After a diligent search of all available sources, it appears, almost certainly, that the first store was opened in the furniture wareroom of J.W. Woodwell and Company, 83 (old numbers) Third Street (now Avenue), in the early fall of 1846, probably late in September. The earliest newspaper reference to the store is one found in the Pittsburgh Daily Gazette and Advertiser of October 6, 1846, which advised the public of Henry Kleber's being appointed sole agent in Pittsburgh for Junns and Clark pianos and having several of the pianos on display "in the furniture wareroom of J.W. Woodwell & Co., No. 83 Third St." The instruments could be examined at all hours when the Woodwell firm was open, and Kleber was present, "from 11 to 12 A.M. and 4 to 5 P.M.," each day. A similar advertisement appeared in the same paper a few days later.³⁰ The year 1846 is supported by C.C. Mellor, also, as the beginning of firm which was his father's principal competitor.³¹ "In 1846," he wrote, "Mr. Henry Kleber, who had been teaching music for some years, started selling pianos in a small way."

By 1848, the Kleber firm was a strong competitor of John H. Mellor. Kleber still held the agency for the Junns and Clark pianos, and Mellor had the agency for the Chickering instruments. But, in 1848, Kleber happened to have four Chickering pianos which he had purchased before Mellor received the Chickering agency. This led to the interesting newspaper articles, which

³⁰ October 22, 1846.

³¹ Mellor, John H. Mellor, op.cit., 78.

have already been noticed, concerning the genuineness of the
 32
 Kleber Chickerings. Mellor, it appears, had little doubt at the
 time that his competitor kept the Chickering pianos on hand
 that he might beat down the prices at which Mellor offered his
 regular line of Chickerings, and, also, that he might point out
 to prospective Chickering buyers the less strong features of
 the instruments as compared with the Nunns and Clark.
 33

The first clash of Kleber and Mellor was by no means
 the last. Their advertisements point to a rivalry which must
 have resulted in considerable public interest and increased
 sales for both. In 1849 occurred an interesting argument rela-
 tive to the merits of felt and leather as covering for the
 hammers of their respective pianos. The differences of opinion
 were, as usual, advertised in the newspapers, and they show some of
 the personal characteristics of the two men and how controversy
 was used in that day to attract public attention. Some of the
 34
 advertisements were as follows:

LATEST IMPROVEMENTS IN PIANO FORTES

The subscriber has just received and is now opening for the
 fall trade a most elegant and varied lot of Pianos. It comprises
 6 octave, 6½ and 7 octave Pianos of Rosewood, and Mahogany of all
 styles and prices, from the celebrated manufactory of NUNNS &
 CLARK, New York. The Piano of this firm have, in the estimation
 of the Musical Professors and Amateurs, always ranked No. 1, as
 having no superiors, if any equals, either in this country or in
 Europe. The first Piano (of American manufacture) known in
 Western Pennsylvania were those of Nunns & Clark, N.Y., and they
 have ever since been favorites with the public. Messrs. Nunns &

32 Supra, 115ff.

33 Mellor, John H. Mellor, op.cit., 79

34 C.C. Mellor, Scrapbooks (in Carnegie Library of Pittsburgh),
 II, 5, September, 1849. These advertisements were taken from
 the Mercury; no issues of this newspaper, for September, 1849,
 are extant.

Clark have lately made some improvements in their pianos, which place them unquestionably above all others made in this country at present. Until within the last year Nunns & Clark in common with all other Piano makers covered that part of the mechanism called "hammers" (which strike the string and produce the tone) with leather. This, although producing a pleasant enough tone at first, was found to wear very badly, growing exceedingly harsh, disagreeable and wiry after being used awhile. To do away with this very serious objection to the Piano Forte, Nunns & Clark have within the last twelve months covered the hammers of their Pianos, throughout, with felt cloth, an entirely new invention, causing an exceedingly sweet and agreeable tone, which grows still better and clearer by usage instead of becoming harsh and hard as leather must necessarily do. This improvement is of the utmost importance and is only to be found in the Pianos of Nunns & Clark.

Persons who desire to have a piano which will wear not only a year or two, but out of which they will be able to get as good music at the end of a dozen years as the day they purchased it, had better examine it closely as to its being provided with the above. Added to this, the Piano of Nunns & Clark have an entirely new arrangement of the strings, which leaves the Piano after the breaking of some strings as good as before, it being impossible to notice any change in tone—unlike the Pianos of other manufacturers, which when a string breaks renders the piano entirely useless until replaced by another, a thing not always to be had in smaller towns and villages, where Piano-tuners are very seldom to be found. As a further recommendation, these Pianos are to be provided with the patent grand French action, the most durable, lasting and perfect as yet invented. These various advantages and improvements must, as may readily be perceived by any one versed in this matter, produce the most complete Piano Forte that human ingenuity has yet been able to construct.

The subscriber, having for a number of years been a professor and teacher of the Piano, speaks from experience when he asserts that the Pianos of Nunns & Clark wear better and give more satisfaction with regard to tone, touch and durability, than those of any other manufacture. These instruments will be sold at the manufacturers prices, which being very desirable, puts it within the power of any person able to buy a piano to possess himself at once of one of the very best the country can produce. HENRY KLEBER, Sole Agent for Nunns & Clark, at J.W. Woodwell's Furniture Rooms, 83, 3rd Street, Pittsburgh.

N.B.—The subscriber keeps a constant stock of Boston Pianos, Chickering's, as well as of foreign manufacture. Also, Carhart's improved melodeons of 4, 4½ and 5 octaves, for which he is Sole Agent.

Sep 3

H.K.

PIANOS WITH FELT COVERED HAMMERS

The subscriber feels himself called upon to notice an advertisement respecting an improvement in covering the hammers of Pianos, which professes to announce "Felt covered Pianos" as a new invention. Piano fortes with felt covered hammers have been sold by me, from different manufacturers for five years past, and those who may consider it an improvement, can be supplied with Pianos with FELT COVERED hammers at any time, and the comparative merits of Felt and Leather tested by calling at the warerooms of the subscriber.

JOHN H. MELLOR, 81 Wood St.

Sole Agent for Chickering's Pianos for Western Pennsylvania
spt 8

FELT CLOTH versus LEATHER

YESTERDAY'S Mercury contains an advertisement for Mr. John H. Mellor's wherein he asserts covering the Piano hammers with Felt is not a new invention, having himself sold such for the last four years. He refers, no doubt, to the ordinary article of felt, which being no better than leather, was rejected by NUNNS & CLARK. The felt cloth used at present by Nunns & Clark is a new invention, having been but lately introduced in England; and it is superior to the common felt as buckskin is to sole-leather. The said felt cloth is manufactured especially and EXCLUSIVELY for Pianos and has been adopted by the first Piano makers in London and Paris, to the entire exclusion of leather. Nunns & Clark are the only firm who have applied this improvement to all their Pianos, even to the very cheapest. Other good Piano makers, such as Chickering, Boston; Dubois & Stodart, N.Y., etc., although they use leather for their cheaper and square pianos, acknowledge its superiority by making use of it for their best and costliest instruments, viz: their Grand Pianos.

The subscriber has on hand an excellent Boston square Piano and one of Nunns & Clark's, which were tested by one of the best performers in this city, by a three month's trial; of the result a discriminating public may judge by calling and examining for themselves at his wareroom, at J. W. Woodwell's.

Sep 12

H. LEBER

N.B. — A new lot of low priced Pianos on the road.

LEATHER versus FELT

An advertisement headed "Felt Cloth versus Leather", in the Mercury of 13th inst. professes to enlighten this community and the subscriber in particular, on the subject of "new inventions" in Pianos. The following letter, from one of the oldest and most successful Piano-forte manufacturing establishments in New York City, may be of some interest to those who wish to know how matters stand on the subject of "Felt versus Leather".

Mr. J. H. Mellor—Dear Sir: Your favor of the 7th inst. enclosing Mr. Kleber's puff in relation to "Felt cloth covered Pianos", is at hand. It is amusing to us, who are acquainted with the "tricks of the trade", that he should suppose the intelligent public of Pittsburgh were to be caught by such rattle traps. The Felt for covering hammers is no "new invention": it has been in use for ten or fifteen years by manufacturers in Europe and America; it is cheaper than leather, less difficult to work, and we have tried hard to satisfy ourselves with it, as it would save expense and trouble: but, after repeated trials we have abandoned it; we find it impossible to produce with it the quality of tone which leather gives, it does not wear as well, is liable to be cut by the string and eaten by moths, a serious objection. TONE is the grand characteristic of a Piano-forte, and whether the interior is of "Dutch gold" or of Japan is a matter of taste merely; should your friends prefer the gold, we should readily make a change, as it would involve neither trouble or expense.

Your ob't servants,

BACON & RAVEN.

As to "other good Piano makers, such as Chickering, Boston, and Dubois & Stodart, N.Y. (no such firm as Dubois & Stodart exists since about 1834) using felt on their costliest instruments, viz: their Grand Pianos, is not true. The last Grand Piano sold by the subscriber from the manufactory of Chickering, Boston, has the hammers covered entirely with leather, and is referred to as being a fair sample of the splendid instruments now made at this celebrated establishment. This Grand Piano is in the possession of George Ogden, Esq., of this city.

Sep 14

JOHN H. MELLOR

N.B.—A large stock of Pianos on hand from the celebrated factories of Chickering, Boston, and Bacon & Raven, New York, varying from two to six hundred dollars.

Of course, the last drew a "Refutation" from Kleber. He maintained, among other things, that Messrs. Nunns and Clark had not found it necessary to resort to the "tricks of the trade," that moths existed only "in the brain" of his competitor, and that the most expensive piano then in Pittsburgh was "one valued at \$800," the hammers of which were covered with felt. The piano

had been manufactured by the Chickering firm, and it was "in the possession of John H. Schoenberger, Esq." Nor was this the end of the dispute; and even at the end, the relative merits of felt and leather were still undecided. However, about one year later Mellor discovered to his surprise that an expensive Grand Chickering he had sold to George Ogden had hammers covered with felt.³⁵ The felt was of a yellow color and was thought at first to be leather. Of course, in time, and not long after 1849, all makers of pianos adopted felt for the hammers.

1850 witnessed three events of some importance in the life of Henry Kleber. He helped organize the later celebrated Frohsinn Society;³⁶ he moved his store from Woodwell's to 101 Third Street,³⁷ and he was arrested for flogging a music critic. The last of these attracted wide attention, and it excited considerable newspaper comment in which Kleber was both commended³⁸ and condemned for his violent action. The flogging came about in the following manner: At a concert of Madame Bornstein-Ruth on March 12 in Wilkins Hall, Kleber, Giamboni, and Herr Vogel rendered some musical selections by way of assisting the visiting artist. In the audience during the performance was one John C. Schaad, who was said to have been a graduate of the University of Geneva and, at one time, a Presbyterian clergyman. Schaad was

35 Mellor, John H. Mellor, op.cit., 92.

36 "Twenty-fifth Anniversary of Frohsinn Society," Post, November 14, 1875; Gaul, op.cit., July, 1936.

37 Gazette, May 7, 1850.

38 Copies of Newspaper Articles," op.cit.; also, Mellor, Scrap-books, op.cit. 11, 3; also, Pittsburgh Commercial Journal and Pittsburgh Morning Chronicle newspapers, March 23-28, 1850.

present at the concert as a music critic for the West Pennsylvania Staats-zeitung. He wrote a review of the performance, but the Staats-zeitung did not print some portions of the review because they were highly offensive to Kleber. However, about one week later the Pittsburgh Evening Tribune and Express printed the entire review, in which was the following:

Mr. Kleber alone has not been so happy as to make an agreeable impression on his hearers. We are far here from intentional offence. Our criticism shall not be abased to a malicious satire. But we believe it our duty to mention the general impression, so that nobody may be lulled into an illusion. The object of criticism is not mockery but correction. We generally had to complain of Mr. Kleber's somewhat presumptuous appearance, and of a kind of self admiration, which even would not become the greatest artist, and Mr. Kleber is surely far from believing himself an artist. Whatever may be his services in the cultivation of musical taste in this city, he may know that one of the most important characteristics of an artist is modesty.

This incensed Henry Kleber, his brother Augustus, and their friends very much. Because of the time which had elapsed between the concert and the Tribune printing, the article was regarded not as a musical criticism, but as an intended personal insult. It was claimed, too, by Henry Kleber that at the time the Tribune review was printed, Schaad was going about the city's German drinking houses boasting of his intention to write the Kleber firm out of business.

Now, Henry Kleber was a small and active man who possessed a rather high temper when aroused. He procured a cowhide whip and waited for an opportunity to use it on Schaad. On March 19, the two men met at the corner of Fourth and Wood Streets. Kleber accosted Schaad with the words: "What have you written against me in the newspaper?" Without waiting for a reply, or, according to

the Kleber version, upon hearing Schaad deny he had written anything, Kleber struck Schaad several times with the whip. Schaad retreated at once to a nearby building, and later he went to the mayor's office and informed against his assailant.

A few hours after his encounter with Henry Kleber, Schaad met Augustus Kleber with another whip on Market Street. Augustus, who claimed later that he had no knowledge at the time of the previous encounter of his brother and Schaad, attacked and cut the critic rather severely with his whip. After being given treatment at a nearby store, Schaad went again to the mayor's office for justice. Both Henry and Augustus were arrested and held in one hundred dollars bail each.

Much was made of the affair by the newspapers. One insisted that "Mr. Schaad [was] a very amiable, gentlemanly, and highly intellectual man, and . . . greatly esteemed by a large circle of acquaintance in this city," and it knew "of no man less deserving of the treatment which he had received."³⁹ Another held that Schaad's criticism was a personal insult, and that a Presbyterian clergyman should not have gone into a drinking house, let alone have gone there for the purpose of injuring one of his fellowmen.

The case came before the Court with Judges McClure and Jones on the bench. Henry and Augustus pleaded guilty, and Judge McClure said:

39 John C. Schaad was a slightly built man who appears to have possessed a rather mild disposition. By some he was esteemed as a gentleman and as a scholar, and he was a welcome visitor in their homes. In 1854, he was appointed Librarian for the Young Men's Library and Mechanics Institute, which later became the Pittsburgh Library.

40 Copies of Newspaper Articles, op.cit., 6.

Henry Kleber, you have been found guilty of an assault and battery, with a cowhide, on the person of Augustus [sic] Schaad. Your counsel has urged that Schaad had made an attack on you in the newspapers, which was highly irritating, and provoked the assault and battery. We know that libels are calculated to provoke a breach of the peace, but there is abundant justice for the libelled in court, and persons must not, and need not, take the law into their own hands. Several classes of persons are open to criticism—statesman, politicians, artists, musicians, painters, writers and poets. You belong to the third class. You are an artist, having a high reputation as a musical performer, possessing rare talents, rare gifts of nature, and highly cultivated by art. Thus endowed as an artist, you have frequently appeared, to your great credit before the public. The critique written by Schaad was upon your qualities as a musical artist, and no doubt provoked you very much; but no such provocation is a justification, and it is very dangerous to take the law into your own hand; to strike a man with a cowhide. A man's honor is, and should be, as dear as a woman's chastity. More particularly is this so in this country, where every man is a free man. When a man in this land strikes another with a cowhide, he should expect to drop dead at the feet of the assailed.

For this assault the sentence of the Court is that you pay a fine of \$100 to the Commonwealth, and the costs of prosecution, and stand committed until the same is complied with.

Augustus Kleber was then sentenced in the same amount.

In 1851, it was said that every charity concert in the community "for the past fifteen years" had been "projected" by Henry Kleber or had been given "all the aid in his power without price."⁴¹ This bit of applause was called forth because Henry Kleber was again in the limelight. It appears that he had arranged just recently for a "Grand Charity Concert for the benefit of the Allegheny Orphan Asylum." The concert was given as arranged on January 30, and tickets were sold to the extent of \$164.50. But only five dollars of the monies received reached the orphanage, and Kleber was blamed for the disproportion.

⁴¹ Evens, op.cit., I, 138, February 6, 1851.

Kleber explained through the newspapers that he had tried to guarantee success for the concert by providing many performers: Miss Kraft, Messrs. Feine, Harbordt, Laudman, Anger, and Vogel, and a full orchestra, that he had had to pay \$53.75 for the hall, tickets, printing, and \$100 for the performers, but that the weather on the night of the concert was ten below zero and only about one-half the expected sale of tickets was realized. This explanation did not satisfy some individuals, and they continued to express their dissatisfaction in the newspapers. Others came to Kleber's defense, and soon again the editors were quarreling among themselves. Some excerpts from the editorial pages were as follows:

42

Evening Tribune and Express

It is something that while the worthies of the Chronicle are so busily engaged slandering Mr. Kleber and his friends that almost the entire press of the city bear testimony in his favor. . . . We can tell the publishers of the Chronicle that they will not gain much credit by permitting malignant and brutal writers to occupy their column who, not content with unjustly denouncing Mr. Kleber, stigmatize the whole musical profession in this city, as his "lackeys."

Morning Chronicle

If the editor of the Tribune means by "worthies," the editors of the Chronicle being "busily engaged in slandering" any one, all we wish to say in reply, in a quiet manner and without any bad feeling at all, is that he lies. This word is necessary to express our exact meaning, or we would not use it.

The situation demanded an additional statement from Kleber, which he gave in the Tribune:

42 Copies of Newspaper Articles Related to a Charity Concert in Jan'y, 1851 (in the Mellor Collection), 7. No issues of these newspapers, for January and February, 1851, are extant.

Mr. Editor:—As there is a great deal of dissatisfaction manifested, with regard to the disposition of the proceeds of the late Charity Concert, the subscriber, in justice to himself and others who assisted, begs to lay before the public a statement of the facts of the case.

Mr. James A. McKnight called upon me, and requested that I should get up a concert for the benefit of the Orphans' Asylum—that this institution was a meritorious and popular one—and that an overflowing house, could, with a certainty, be counted upon, and that he wished the whole matter viewed in a business light.

I replied that, though willing to lend my individual services, gratis, my business would not allow me time enough to undertake its management, and that, in order to make it attractive, a large number of performers would have to be engaged, the greater part of whom being but transient residents and otherwise occupied would demand remuneration for their services. A rough estimate made by me of musicians' expenses, resulted in the sum of ninety dollars, whereupon Mr. McKnight offered the round sum of one hundred dollars to get up as good a concert as the city could afford. I performed by contract to the best of my ability, and therefore leave the public to judge how far I am liable to censure.

Joseph Snowden, Editor of the Tribune, followed this with an editorial on February 7, 1851:

Mr. Kleber, also, deserves our sincere thanks. He gave us as much of his time as his business would permit, and sang for us pieces which, without his assistance, we would have been forced to omit. Mr. Brainard, he neither expected nor received any compensation. This is not the first time we have been under heavy obligations to Mr. Kleber, for, instead of receiving pay for his assistance in our concerts last winter, he actually lost money. He has never refused to assist us upon any occasion.

The dispute gradually wore itself out with one side still maintaining the proceeds had not been distributed properly, and the other side insisting that the dissatisfying patronage of the performance was due to a "want of sympathy and indifference" on the part of the public. A second charity concert was proposed by the musicians for which they offered their services free provided that "at least two hundred tickets . . . at two dollars and fifty cents each" were sold. This raised another storm of

disapproval over what was termed an "insult" to the citizens of Pittsburgh.

At the middle of the nineteenth century Kleber must have been quite busy. He was operating a business, arranging concerts, teaching, composing and arranging. Many of his compositions and arrangements were published soon after 1850, and there seems little doubt but that he was of assistance to Stephen C. Foster at this time. Between 1850 and 1853, both Kleber and Foster composed music for the poems of a fellow-townswoman, Charles P. Shiras. Kleber wrote the music and Shiras the words for My
⁴³
Mother I Obey, in 1850, and for Will No Maiden Marry Me, in
⁴⁴
 1852; Foster wrote the music and Shiras the words for Annie My
⁴⁵
Own Love which was published in 1853, and in the same year Foster is said to have "arranged" the music for a "spectacle . . . founded on a fairy tale" called the Invisible Prince written by
⁴⁶
 Shiras. In 1850, Foster dedicated a piano composition, Village
⁴⁷
Bells Polka, to Kleber, and Kleber returned the courtesy with
⁴⁸
Spirit Polka, in 1851. During these years, also, one of the two translations of foreign language lyrics by Foster was published with music arranged by "H.K." The biographer of Foster, John Tasker Howard, says that the "H.K." undoubtedly was Henry Kleber.

It is interesting to note that this period in the lives of both Foster and Kleber saw the production of some of their

⁴³ Post, May 21, 1850.

⁴⁴ Gazette, August 7, 1852.

⁴⁵ Howard, Stephen Foster, op.cit., 389.

⁴⁶ Gazette, November 7, 1853.

⁴⁷ Howard, Stephen Foster, op.cit., 189

⁴⁸ Gazette, July 13, 1851.

most popular music. Kleber wrote the Rainbow Schottisch, Coral Schottisch, Hamburg Polka, Noonlight Mazurka, and others which had a wide sale, especially in later years; from Foster came Old Folks at Home, Massa's in de Cold Ground, My Old Kentucky Home, Old Dog Tray, and others. In 1852, it was noticed by the Gazette that Pittsburgh was "becoming famous for its musical authorship," being "scarcely excelled in this line by any place in the country,"⁴⁹ and "Mr. Kleber [had] acquired an enviable reputation as a composer of great ability."⁵⁰ The fame of Foster and the "reputation" of Kleber encouraged many other musically inclined persons in Pittsburgh and Allegheny to try musical composition, and many local musical productions appeared in the music stores during the 1850's.

Kleber was ten years older than Foster, and although the world-famous composer may have needed no aid in creating his melodies, he seems to have respected the opinions of Kleber in preparing his manuscripts for publication. The word "Swanee" would not appear in Old Folks at Home had Kleber not suggested that the word first used by Foster, "Pedee," was unmusical,⁵¹ and it appears that in Come Where My Love Lies Dreaming, part of the music may have been written by Kleber.⁵² It is highly probable that in the Kleber store at 101 Third Street, Kleber played and sang with Foster many of the latter's earlier compositions be-

49 August 7, 1852

50 September 13, 1852.

51 Gaul, op.cit., July 1, 1936.

52 Ibid.; Howard, Stephen Foster, op.cit., 195.

fore they were sent to the publisher. The Kleber descendants declare that their ancestor not only helped Foster prepare manuscripts but "was Foster's advisor up to the day" of his death, and that he even went so far as to criticise the harmonies in Foster's manuscripts.

In 1853, Kleber became an active member of the Pittsburgh Philharmonic Society, a large and ambitious organization for which he served for a time as accompanist. In the same year, also, he accepted a call to play the organ in the Third Presbyterian Church, which was the "last place he undertook charge of a church organ." He continued as organist and sometimes as "organist and tenor soloist" at the Third church until about 1863.

The Kleber store on Third Street was advertised until June 13, 1855, but after March 22 of that year, the advertisements carried the additional information that the store "on the first of April next" would be located at 53 Fifth Street. A musical soiree was given at the new location on May 18, 1855, and on the

53 Gaul, op.cit., July, 1936.

54 Ibid.

55 Ibid.

56 There were two kinds of members, active and honorary. The active members participated in the music as performers. The honorary members helped support the organization and took part in the business meetings, but they did not perform.

57 Minutes of the Pittsburgh Philharmonic Society (November 2, 1852-October 22, 1855) in the Record Book of the Society (in Carnegie Library of Pittsburgh), March 1, 1853.

58 Gazette, June 19, 1854; Post June 19, 1854.

59 Leader, September 16, 1838

60 Frank J. Kleber to E. G. Baynham (letter, in the possession of E. G. Baynham, Pittsburgh), November 20, 1941.

61 Gazette, May 18, 1855.

following June 14, the store was being operated by "H. Kleber
 & Bro."⁶²

The brother who entered the business was Augustus. He⁶³
 was six years younger than Henry, was a strong, muscular man of⁶⁴
 about medium height, and had been a carpenter and cabinet maker⁶⁵
 before entering business with his brother. He is said to have
 possessed a rather amiable disposition, was esteemed as a man,
 and had some musical ability. He took part in some concerts as⁶⁶
 a vocalist, occasionally played a flute or guitar, and at one time⁶⁷
 "was a member of the first theatre orchestra in Pittsburgh."
 During the many years of his association with Henry in the music
 store, Augustus appears to have worked diligently for the im-
 provement of the firm. In the first years he did most of the
 repairing and polishing of instruments, took his corner when one
 of the square pianos was delivered, and, later, drove the wagon for⁶⁸
 deliveries.

In 1856, two happenings of more than usual interest
 occurred for the Kleber firm. The first of these involved the
 rival Mellor firm again. In September, 1856, the Pennsylvania
 State Agricultural Society held its sixth convention in Pitts-

62 Gazette, June 14, 1855.

63 In recent years, the son of Augustus Kleber, Louis P. Kleber
 lived and taught music in Saxonburg, Pa. He died August 30, 1941.

64 Frank J. Kleber letter, op.cit.

65 Copies of Newspaper Articles Relative to the Kleber-Schaad
 Cowhiding Affair, op.cit., Introduction, 3, 4 (1850).

66 Ibid.

67 Frank J. Kleber letter, op.cit. November 20, 1941

68 Copies of Newspaper Articles Related to the Kleber-Schaad
 Cowhiding Affair, op.cit., Introduction, 3.

burgh. This was a new experience for the city, and it was expected that great crowds would attend. For the fair, a music committee was selected: George F. Smith, Mrs. Ada Sproul, and Miss Belle White of Pittsburgh, Miss Belle Beltzhoover of Sharpsburg,⁶⁹ and Misses Ella Stewart and Anna Lathrope from Allegheny. This committee decided to offer two silver awards, one for the best pianos and another for the best organs exhibited at the fair.

The Mellow firm considered the coming fair a good opportunity for advertising its pianos and organs, and J.H. Mellow was under the impression that other music dealers of the city would avail themselves of the opportunity, also. C.C. Mellow was thereupon sent to Boston to select special pianos for exhibition. A stand was rented on the fair grounds, was decorated, and on the first day of the fair was duly occupied. However, Mellow was surprised to find he was the only exhibitor of either pianos or organs. When the awards were made, the Mellow instruments received both prizes, one for the Chickering pianos and one for the Mason and Hamlin organs.

Without any competition, the taking of both awards was a rather hollow victory, but everyone appeared satisfied until the last day of the fair. On that day, handbills were distributed at every place on the fair grounds, and they bore surprising information for J.H. Mellow. They read as follows:⁷⁰

⁶⁹ Gazette, September 10, 1856.

⁷⁰ Mellow, John H. Mellow, op.cit., 100.

A CARD

TO THE MISSES LOTHROP, DELTZHOVER, STUART, SPROUL and others,
Committee on Musical Instruments
at the Penn's State Fair

The undersigned having been prevented by the inclemency of the weather, from making use of their stand on the Fair Ground on the FIRST day of the Fair, and finding it occupied by OTHERS on the SECOND DAY, find themselves deprived of an opportunity of exhibiting their wares as intended. In consequence they herewith most respectfully invite the members of the Musical Committee to call at the ware-house, No. 53 Fifth Street, and examine several superior Pianofortes, from the factory of Nunns & Clarks, New York, especially brought to this city for exhibition at the present fair. The lot comprises a superb full-sized Grand, a full Serpentine and a Semi-Serpentine Piano, all from the factory of NUNNS & CLARK, New York.

H. Kleber
No. 53 Fifth St. next door to
Masonic Hall

Mellor wrote immediately to the Secretary of the Agricultural Society, R.C. Walker, to learn whether he "was occupying [his] own ground," or whether he "infringed or attempted to infringe on the rights of others." The reply was:

Pittsburgh, Oct. 4th, 1856.

John H. Mellor, Esq.
Dear Sir:

I have just received your favor of to-day, making inquiry as to whether you had occupied ground at the late exhibition of the Penn's Agricultural Society to the inconvenience or exclusion of others who might wish to have exhibited in competition with you, and hasten to say that you did not, and that the Society could have accommodated for the purpose, several more exhibitors in your line of business. If there is any one in Pittsburgh whose business it is to sell pianos who did not exhibit in competition with the instruments on exhibition, the want of facilities for the purpose, on the part of the Society cannot be urged as a reason for not contributing to the Fair, as plenty of space in Musical Hall could have been had for any one who wished to enter for the prizes.

For myself and for the Society I beg leave to accord you great credit for the enterprise and public spirit manifested in your attractive display of Pianos, Melodeons, &c., at the Exhibition which just closed.

Very truly yours, &c.,
Robert C. Walker.
Sec'y Penn's State Agr'l Society.

The reply was subsequently published in the newspapers, but it did not prevent the Kleber store from receiving some free publicity. Mellor thought that Kleber through the handbills tried to gain some benefit from the fair without incurring any of the expense and trouble of exhibiting, but for this charge there is no evidence. At least, Mellor had the two awards. The one for the Chickering pianos, which was changed from silver to gold by the committee upon Mellor's agreeing to pay the additional cost, was highly prized, and later it was "trotted out on all occasions to show people, and exert its influence in deciding wavering customers."

The second happening of 1856 came late in the year, sometime before December 30. In this period H. Kleber & Bro. became sole agent in Pittsburgh for the pianos made by Henry Steinway and Sons.⁷² The Steinway firm was progressive, and it soon introduced many improvements to its instruments—overstrung bass, agraffe treble, heavier stringing, heavier iron frame, felt hammers, etc. It also greatly improved the outward appearance of its productions. The result was increased popularity and sales, and the Steinway agency in a few years proved a "gold mine" for the Klebers.

72 Henry Steinweg (the name was changed to Steinway) and his three sons, William, Charles and Theodore, started a piano factory in New York in 1853. They had worked in the trade in Germany before coming to America, and they prepared to open their own firm by working in different and excellent piano manufactories in New York. With the knowledge thus acquired, the Steinwegs were in a position to produce a piano superior to any other on the market. In addition, they asked the assistance of scientific men in acoustics, even to the extent of calling in the renowned Helmholtz who was then the highest authority on the subject. Their methods, their knowledge, and their German thriftiness soon resulted in their pianos gaining a lead over their competitors.

The Steinway pianos were still little known in the West in 1856, and it has been said that the Kleber firm was "one of the first houses that pushed the Steinway interest west of New York."⁷³ C.C. Mellor, half a century after 1856, was of the opinion that the failure of the Mellor firm to acquire the Steinway agency in the early years was one of the firm's greatest mistakes. It might have obtained the agency but for John H. Mellor's loyalty to the sons of Jonas Chickering when they were almost bankrupt. Henry Kleber was wont to boast in later years that he had brought the first Steinway to Pittsburgh "in a covered wagon,"⁷⁴ and that the Kleber firm "by liberal advertising and almost illiberal controversy" had put the Steinway "at the top of the pile."⁷⁵

In April, 1857, the celebrated Sigismund Thalberg, perhaps the most renowned pianist of the day excepting Listz, arrived at Pittsburgh for a series of recitals. In accordance with Thalberg's contract with the Chickering piano firm, Mellor provided the artist with Chickering pianos for the recitals in Pittsburgh, Wheeling, Virginia (now West Virginia), and Zanesville, Ohio. Immediately Kleber charged that Thalberg was "bought" by Chickering, and that he did not play a Chickering piano because he "preferred" to do so. This was another controversy which was aired in the newspapers, and "shots were fired from both sides

73 "The Trade in Pittsburgh," Music Trade Review (New York), May 3, 1879.

74 Gaul, op.cit., July, 1936.

75 "The Trade in Pittsburgh," loc.cit.

for quite a while."⁷⁶

In 1864, the Klebers changed the location of their store again, this time to a building purchased by them at 122 Wood Street, just above Fifth Street, on land which later became part of the Farmers Bank property.⁷⁷ For many years thereafter the Kleber establishment on Wood and then on Liberty was an important music house of Pittsburgh. In 1879, it was estimated the store carried a stock of pianos, organs and other music supplies to the value of between 65,000 and 85,000 dollars, with one hundred forty pianos out on rent.⁷⁸ Not only did the firm sell pianos, but later it manufactured them as well. In 1902, its piano factory was moved from 129th Street and Park Avenue, New York City, to Greensburg, Pa., where it remained for thirteen years. The Kleber piano enjoyed a reputation for excellent workmanship which has endured to the present day. Not many months ago a used Kleber piano was noticed for sale in one of Pittsburgh's stores, and at a price one-third higher than other similar pianos nearby. The reason for the difference in the prices, as given by salesman, was that the one piano was "a Kleber piano" and, therefore, considered of better quality than the others.

Henry Kleber often stood in the limelight at Pittsburgh. After 1850, much of his time was occupied with the more lucrative

76 Charles Chauncey Mellor, *Autobiography* (MS., written in 1906) (in Mellor Collection), 130-122.

77 Copies of Newspaper Articles Related to the Kleber-Schaad Affair, *op.cit.*, Introduction, 3; "The Trade in Pittsburgh," *loc.cit.*

78 "The Trade in Pittsburgh," *ibid.*

duties relative to the Kleber music firm. He gave up much of his teaching, but he remained active in the musical life of the city. He was one of the organizers, it appears, of The Troubadours in 1873, and it has been said that he aided in the formation of the Gounod Club in 1872, and The Mozart Club in 1877. He produced some 130 musical compositions and arrangements in his lifetime, a number of which are in the possession of his nephew, Frank J. Kleber, at Saxonburg, Pa., and some of his manuscripts are still extant. He was for many years music critic on the Commercial newspaper of Pittsburgh, and he was frequently host to visiting artists. The last was made easier for him because of his ability to speak in four languages fluently. He was responsible, too, for some of these musical artists coming to the city for concerts.

He held the position as organist at Third Presbyterian Church, as already noted, until 1863. The following year, he played the organ, sang a solo, and was in charge of the music in Trinity Episcopal Church for the funeral service of Stephen C. Foster. In 1867, he and his brother, Augustus, sang the tenor leads in the first performance in Pittsburgh of Gounod's Messe Solennelle at The Cloister in Mt. Washington. He directed the performance, also, and his wife, the former Christiane Manns, played the organ accompaniments. It should be noted that Mrs. Henry Kleber was an accomplished musician, and her brother, Professor Jean Manns, was a well-known Pittsburgh music teacher and composer.

79

Augustus Kleber died in 1887, and Mrs. Henry Kleber in

79 Frank J. Kleber to E. G. Baynham (letter, in the possession of E. G. Baynham, Pittsburgh), April 21, 1942.

80
 1892. Regarding Henry, it was said in 1891, that the weight
 of years was carried by him so gracefully it was imper-
 ceptible to the closest observer.⁸¹ However, six years later,
 on Saturday, February 20, 1897, Henry Kleber, in his eighty-
 first year, passed away at his home, 183 Sandusky Street,
 Allegheny, leaving the Kleber reputation and business to the
 hands of his sons and the sons of his brother, Augustus.⁸² The
 firm was continued until liquidation in 1915.

80 Frank J. Kleber letter, op.cit., November 20, 1941.

81 "Some Old Teachers," loc.cit.

82 Frank J. Kleber letter, op.cit., April 21, 1942; Post,
 February 21, 1897.

VII.

CHURCH MUSIC

The church music of Pittsburgh has had an interesting development. It began probably with the religious exercises held in 1749 by the Jesuit Father Bonsecamp who accompanied the expedition of Captain Louis de Céloran, or with the Masses conducted by the Catholic Chaplain Friar Denys Baron at Fort Du Quesne in 1754. At both times the site of present Pittsburgh was under the military arm of France. In 1754, a chapel was built in Fort Duquesne by the French occupants and additional Masses were no doubt conducted in this chapel by Friar Baron and others until the fort was abandoned and burned by the retreating French and Indians in 1758. On November 24, 1758, the site was captured by the English, and two days later the Reverend Charles Beatty, Chaplain of Colonel Clapham's regiment, conducted a thanksgiving service on the newly-won ground.

In the years immediately following 1758, church music at Pittsburgh suffered from what has been spoken of as a lack of religious inclination on the part of the populace. In 1783, according to one traveler, "not a priest of any persuasion, nor¹ church, nor chapel, . . . " was in the town, and John Wilkins

¹ Lee, op.cit., II, 385.

was disturbed during the same year because it appeared to him that there were "no signs of religion among the people" and that "the Presbyterian ministers were afraid to come to the place lest they should be mocked or mistreated."²

Late in 1785, the Reverend Samuel Barr came to take charge of the people of the Presbyterian faith who desired to form a congregation. A church was organized during the next year, and after much delay it was incorporated by the Legislature Assembly at Philadelphia, in September, 1787. During the same month, on the 24th, deeds of reality were executed by John Penn and John Penn, Junior, to the Trustees of three religious congregations in Pittsburgh: the Presbyterian, the Protestant Episcopal, and the United Evangelical Protestant. The United Evangelical body had already in 1787 been organized for five years, being served apparently as early as 1782 by the Reverend Johann Wilhem Weber, but the Episcopal church had to wait until 1797 before it had a minister.

One of the first difficulties which arose with regard to the music in the churches had to do with the congregational singing. Psalm and hymn books were few; psalms were sung to different tunes, as they had been learned in different places back East, and some means had to be found to lead the singing in the same time and tune. To make matters worse, musical instruments were not permitted at all in some churches; and in others,

² Centennial Volume of the First Presbyterian Church of Pittsburgh (Pittsburgh, 1884) (in the First Presbyterian Church, Pittsburgh), 17.

only certain instruments could be used in divine service. Then, too, musical instruments were scarce in Pittsburgh at the time. The method soon adopted was that of lining-the-psalm. No claim for originality in this can be made for Pittsburgh, however. The method had been used for many years at many places in the East, as has been shown with regard to the New England states, where the leader, or precentor, sang a stanza which was then repeated by the congregation, and thus each stanza was taken in turn until the song was completed. The method had its faults but it served satisfactorily for several years.

In the First Presbyterian Church hymn books, it is said, were introduced by Judge Alexander Addison just prior to the beginning of the nineteenth century,³ and during the early years of Reverend Robert Steele's pastorate, 1800-1810, the precentor⁴ was paid twenty-four dollars per year for his services. The precentor at the time was John Reed who was accustomed to turning his salary over to the wife of the pastor each year. Reed operated a lucrative business in Pittsburgh; his service in the church was in the nature of an avocation, and it is probable that at the time he needed the twenty-four dollars far less than did the Steele family.

In 1803, dissatisfaction arose within the membership of Reverend Steele's church, which, during the next year, resulted in the establishment of the Second Presbyterian Church. One of the

³ Centennial Volume, op. cit., 77.

⁴ Ibid., Post, June 10, 1906.

reasons for the dissatisfaction, according to tradition, was that the precentor lined-out two lines of a stanza instead of the traditional one line.⁵ Thus it would appear that the position of the precentor in the church was not an unimportant one. The same difficulty arose in the First United Presbyterian Church some years later, in 1818, when its congregation found itself in "grievous trouble because Dr. Bruce lined out two lines instead of one."⁶

On April 7, 1808, the First Presbyterian Church asked James B. Clow, an elder in the church, to serve as precentor at a salary of "\$50 per annum."⁷ Whether he accepted or not is unknown; no further mention of the leader of psalmody is made in the Minutes of the Board of Trustees of the church for several years. Daniel Chute became precentor sometime before April 11, 1813. On that date he resigned and a committee was appointed to "report a plan for obtaining a leader of psalmody for the congregation."⁸ "Mr. How Howe" was appointed at seventy-five dollars per year on August 20, 1818. He continued to serve until March 25, 1819, when he resigned. The next reference to the leader of psalmody in the Minutes is that of March 31, 1821, when his salary was reduced to fifty-two dollars each year henceforth. "Mr. Evans [Evans]" was appointed leader on April 1, 1822, at fifty-two dollars per year. His services appear to have been satisfactory,

5 Sarah H. Killikelly, The History of Pittsburgh (Pittsburgh, 1906), 363.

6 Ibid., 374.

7 Minutes of the Proceedings of the Board of Trustees of the Presbyterian Congregation of Pittsburgh and Its Vicinity, April 27, 1801-April 2, 1825 (typed transcript in the First Presbyterian Church, Pittsburgh), 15 (April 7, 1808).

8 Ibid., 77 (April 11, 1813).

for on April 28, 1823, it was resolved that "Wm. Evens" be appointed "Musician in the Church."

The introduction of choirs and instruments in some churches was not accomplished without difficulty. As yet, in 1823, the First Presbyterian Church had not had either, according to Doctor Richard Lea's reminiscences in 1880.⁹ But not long thereafter Reverend Francis Herron was won over by the "young folk to sanction a choir" and the point was yielded by the Session.¹⁰ The Session was very reluctant in the matter, however, and it yielded only after it was clearly understood that no musical instrument was to be in the choir loft. Nevertheless, a bass viol was shortly thereafter secretly introduced, and to keep its presence secret from certain members of the Session, it was played only when the choir and congregation sang.¹¹ All went well for about one month. Then one Sunday, just before service began, the player tried to tune his instrument and its presence was discovered by Thomas Fairman, who was one of the adamant members of the Session who had opposed the use of instrument. Fairman jumped from his seat, and started for the choir loft with the intention, as he said, "to smash that instrument." He was restrained by another member only upon being told that the offending viol had been playing secretly in the loft for several weeks.

Although it appears that the respected Reverend John McMillan would not have quit his church if musical instruments

9 Centennial Volume, op.cit., 257.

10 Ibid., 190.

11 Ibid.

12

had been introduced when he was pastor, many members remained stoutly opposed to their use for years. Even as late as November, 1833,¹³ all instruments were ordered out by the Trustees. But the matter was soon afterward turned over to the Session, which promptly brought them back again, and, in 1845,¹⁴ it voted that fifty dollars yearly should be paid the viol player. By 1837, the church had an established choir, which was for years, until 1868, under the very satisfying and edifying direction of the church elder, John Wright.¹⁵

Until 1863, the only musical instruments permitted in the First Presbyterian Church were a "big horse fiddle," a bass viol,¹⁶ a violin, and a flute. The first organ was installed in 1863, and the first organist was Charles Chauncey Mellor, who became Director of Music in 1863. The 1863 organ was replaced in 1870 by a Hook and Hastings organ, largely through the efforts of the organist, Mellor, who contributed \$1600 of his own money toward the new instrument. The 1870 organ had 2,500 pipes; it cost about \$12,000, and it remained in the church until 1904, when it was sold to Hutchins and Company, the firm which installed the organ in the new church.

The 1863 organ was sold in 1870 to the Sixth Presbyterian Church on Franklin Street, where it remained until the church was sold to the Jews for use as a synagogue, about 1904.¹⁸ It was then

12 Centennial Volume, op.cit., 197.

13 Ibid., 78; Post, June 10, 1906.

14 Ibid.

15 Centennial Volume, ibid., 78, 216; C.C. Mellor Autobiography, op.cit., 212-213.

16 Mellor, John H. Mellor, op.cit., 173.

17 Mellor Autobiography, op.cit., 213-218; Post, June 10, 1906.

18 Post, June 10, 1906.

sold to the Sixth Presbyterian Church at Forbes and Murray.

Trinity Episcopal Church, in its first building, the "Old Round Church," began a choir at an early date. The corner stone of this octagonal-shaped church, according to Sarah H. Killikelly,¹⁹ was laid on July 1, 1805, but it appears that it was not completely finished until either late in 1807, or in 1808. The Episcopal congregation was still using the court house and awaiting the completion of their church in the fall of 1807.²⁰ But the new church was provided with an organ either upon completion or shortly thereafter, and this organ is said to have been one of the first organs west of the Alleghenies.²¹ To hear it play in early Pittsburgh, people came for miles around.

In 1817, William Evens, as has been noticed in the record of his services, "was engaged to teach and lead" in the Round Church "with a large school in the Grand Jury Room in the Court House at \$200 per year."²² It would appear that Evens's professional connection with the church during the year demanded a considerable portion of his time, and that the church had a large choir of young people which was studying with the teacher during the year.

By 1819, the Episcopalian membership had managed to provide even two organs for its use. The March 2, 1819, issue of the Gazette noticed that "the Episcopal church and the chapel [had]

19 History of Pittsburgh, op.cit., 356.

20 Post, June 10, 1906.

21 Ibid.

22 Supra, 39.

each an organ—²³small but otherwise good instruments." And the organist who had charge of the church instrument at about this time was the well-known John Henry Hopkins. Hopkins had come to Pittsburgh in 1817. He soon became active in the Episcopal Church, and he served as organist, with his wife as part of the choir,²⁴ until 1823. In 1823, the pulpit became vacant, and Hopkins served as lay reader for a short time, and his wife took the place he had vacated at the organ.²⁵ The work of the church appealed to him so much that in November, 1823, he gave up his practice as an attorney-at-law, and the following December 14²⁶ was ordained deacon and assumed the duties of rector. He was ordained minister on May 12, 1824, and under his leadership and active supervision the new church, which he had set about to build in 1823, was erected.

In the new church an organ was placed, and a new organist was employed to serve it. The new organist was William Staunton, Jr., a "Professor of Music," who appears to have come from Boston, Massachusetts. Staunton was "organist of Trinity Church" as early

23 Erasmus Wilson in his History of Pittsburgh, op.cit., 924, states that Fortescue Cuming in 1810 noticed that the Roman Catholic Church of Pittsburgh had an "excellent organ." No such reference by Cuming has been found by the author. Wilson, ibid., 927, interprets the reference of the Gazette, March 2, 1819, to the "chapel" as referring to the Catholic Church. Thus, he says the "Episcopal church and the Catholic chapel each had a small but serviceable organ" in 1819. Nowhere else, in the article is the Catholic Church referred to as a chapel, but it is referred to as a church.

24 "John Henry Hopkins," Twentieth Century Bench and Bar of Pennsylvania, compiled by A. Blakeley, et.al. (Chicago, 1903), II, 818; Post, June 10, 1906.

25 Post, ibid.

26 "John Henry Hopkins," loc.cit.

as September 28, 1824, according to one of his advertisements,²⁷ and he remained in the position for about one year. He then went to Boston, as has already been noticed, from where he kept in touch with Pittsburgh through his friend, William Evens.

When Staunton left Trinity, it appears that again Mrs. Hopkins, the wife of the rector, became the organist, with the²⁸ Hopkins' children as part of the choir. She continued to serve in this capacity until 1830, when her husband finally accepted an offer to become assistant minister in Trinity Church of Boston. The next regular organist was John H. Mellor, who entered upon his duties in 1831, and who served as regular organist (although assisted by his son, C. C. Mellor, in the later years) until 1858.

Trinity Church has always been noted for the excellence of its music, and it is interesting to note some of the rules the choir members were expected to observe. The following was pasted²⁹ in the front of a hymn book used in the church about 1840:

To the Members of the Choir of Trinity Church

The members of the choir of Trinity Church are earnestly requested to remember that they are assisting, in common with the congregation, in the performance of Divine Worship, and that during service they will abstain from all unnecessary conversation, scribbling in books, and everything else which may have a tendency to disturb the devotions of those who join in worship.

Rules

To be observed at rehearsals and during service

All matters related to the selection of appropriate music, the distribution of the parts, the position of the singers, and the manner in which the music is to be performed shall be left to the discretion of the leader.

27 Evens, *op.cit.*, I, 1, September 28, 1824.

28 Post, June 10, 1906.

29 *Ibid.*

Rehearsals shall be appointed by the leader, as often as it may be necessary for the improvement of the music, and, as it is absolutely indispensable that all the singers should attend the rehearsals, such persons as cannot do so shall not be allowed to sing in the choir.

In order that the time allotted for rehearsal may not be wasted, all irreverent conversation and useless controversy relative to matters of which the leader should be the judge, shall be avoided at all such rehearsals.

Strangers and persons occasionally visiting the choir will not be allowed to sing during services unless requested by the leader.

John H. Mellor, Organist
Joseph Snowden, Leader
Samuel F. Darlington
Thomas B. Updike

J. Jones
F. L. Snowden
John Shore
George R. Adam

One of the two organs which were used by the Trinity congregation before 1829 is still in use at St. Luke's of Chartiers
30
Episcopal Church, Woodville, Penna. In 1929, it was claimed that the organ in the Woodville church was then over one hundred years old, had been brought to Pittsburgh on pack horses, and was first used in Trinity Church on Sixth Avenue in Pittsburgh.

The organ which was present in the new Trinity Church
31
when it was consecrated in 1824 was used until 1836.³² The old organ was then replaced by a better instrument for which John H. Mellor had made the contract. The new instrument was built by Corri Brothers of New York, and it was brought to Pittsburgh over the old Portage Road. The old organ was sold to a church in Braddock, Pennsylvania, and according to a writer in the Post of June 10, 1906, the organ was burnt in the Braddock fire of 1852.

30 Pittsburgh Sun-Telegraph newspaper, June 30, 1929.

31 Sarah H. Killikelly in her History of Pittsburgh, op.cit., 357, states that not until June 12, 1825, was Trinity consecrated by Bishop White, but an announcement was made in the Gazette, November 26, 1824, that the church would be consecrated the following Sunday, November 28.

32 Post, June 10, 1906; Mellor, Autobiography, op.cit., 91.

The Trinity. 1836 organ was displaced by a still better instrument, one built by George Jardine, in 1852.³³ The 1836 organ was sold to Jardine, who, in turn, sold it to St. Paul's Cathedral in Pittsburgh, where it was used first in the basement, and, later,³⁴ after the Cathedral was completed, was taken upstairs. The men who removed the old organ and erected the new at Trinity in 1852 were George Jardine, C.C. Mellor, and J. William Pope. Pope was then the bass singer in the choir of Trinity. The new organ had been brought to Pittsburgh over the Portage Road, also; its cost to the church was about \$3,000.³⁵

The scheme of the 1852 organ as given in the Pittsburgh Leader on September 16, 1888 was as follows:

Great Organ
 Grand open diapason
 Second open diapason
 Stop'd diapason-bass
 Stop'd diapason-treble
 Clariana
 Flute
 Principal
 Twelfth
 Fifteenth
 Trumpet

Couplings
 Gr. organ and swell in unisons
 Gr. organ and swell in octaves
 Gr. organ and pedal
 Pedal and choir

Swell Organ
 Bourdon, or double diapason,
 having the 16 feet tone
 Open diapason
 Stop'd diapason
 Dulciana
 Principal
 Fifteenth
 Comet-8 ranks
 Oboe

Choir Bass
 Bourdon-16 feet
 Stop'd diapason
 Violino

Pedal
 Double diapason-16 feet

33 Post, June 10, 1906; Mellor, Autobiography, op.cit., 91

34 The first St. Paul's Cathedral was destroyed by fire on May 6, 1851. A new building was immediately begun. The basement of the new St. Paul's was finished in September, 1852, and the new Cathedral was dedicated in June, 1855.

35 Leader, September 16, 1888; Mellor, Scrapbooks, op.cit., I, 55, 1852.

The organ had twenty-six stops. It was provided with two manuals and pedal. On both the Great and Swell organs all registers except three on each organ were of full compass. The³⁶ Pedal organ had one register. This instrument remained in the church for forty-one years. In 1893, it was replaced by the famous world's fair organ purchased by Mrs. Harry Larlington. The 1852 organ was taken down and removed to a church in Bellevue, Pennsylvania.

After the evacuation of Fort Du Quesne until the end of the century the number of Catholics in Pittsburgh must have been small. They were visited by several missionaries during the period, but they did not build a church. Even as late as 1804, only³⁷ fifteen Catholics could be assembled to assist at Mass. However, in 1808, or soon thereafter, St. Patrick's Church, at Liberty and Washington Streets, was begun, and it was completed and dedicated before the close of 1811. It is not certain if an organ was placed in the church at once, but it is probable that it had such an instrument within the next few years. A choir was organized, "with assistance of other Protestant singers," by William Evens³⁸ as early as 1815, and this teacher no doubt kept in touch during the next several years with the choir he had organized. In the years 1827 and 1828, he had a "school" for the "Catholic Church" alone at his home in Irwin Street.³⁹

³⁶ Leader, September 10, 1838; Hellor, Scrapbooks, op.cit., I, 55, 1852.

³⁷ A.A. Lambing, The Catholic Church in Pittsburgh and Allegheny, (New York, 1880), 38.

³⁸ Supra, 39.

³⁹ Supra, 40.

St. Paul's Church was the second Catholic church built in Pittsburgh. It was dedicated on May 4, 1834, and it was provided with an organ, "a small one" which was "placed not on the gallery over the main entrance, but in a small organ-loft in the right transept."⁴⁰ This was the organ which was the charge of Henry Eleber from about 1840 until 1851.

In May, 1851, fire destroyed St. Paul's, which was then the Cathedral of the Diocese of Pittsburgh, but a new and more beautiful Cathedral was begun almost at once. In the basement of the new edifice the organ from Trinity Episcopal Church was placed, as already seen, and later it was transferred upstairs upon the completion of the building. This instrument was followed by an Erben organ, which was used for many years. The Erben organ was eventually sold to St. Bridget's Church on Webster Avenue, but after being taken to St. Bridget's and before being installed, it⁴¹ was totally destroyed by fire.

The new Cathedral organ which seems to have been installed about 1870 was a Jardine which cost \$7,500.⁴² It was pumped by hand power, and it had four manuals with forty-five stops. This instrument was said to have possessed "remarkable voicing powers and finish," and when the musician, Horace Wadham Nicholl was in charge, the Cathedral could not always hold the crowds which came to listen.

About December 2, 1837, the "Trustees of the German Roman Catholics in the Northern Liberties" obtained possession of the

⁴⁰ Lambing, *op.cit.*, 77.

⁴¹ *Post*, June 10, 1906.

⁴² *Leader*, September 10, 1888.

cotton factory of Messrs. Adams and Scott at the corner of Liberty⁴³ and Factory Streets. The building then became St. Mary's Church,⁴⁴ and this church appears to have had an organ as early as in 1843. However, the communicants of St. Mary's were not satisfied with their building, and, in 1842, they began building St. Philomena's. The new church was dedicated on November 4, 1846.

St. Philomena's had a choir, but, until 1851, it was without an organ. But, in 1851, when the congregation finally decided for such an instrument, it chose one "on the very grandest scale."⁴⁵ It engaged Herr Mathias Schwab of Baltimore, "for a consideration of \$6,000," to build the instrument. The organ was completed in the fall of 1851, and it was given a "beautifully, richly carved, purely Gothic case front" by the lay brother Stephan Lindenfelder.

After thirty-five years of service, and during which time the St. Philomena's choir had "always been regarded as the best Catholic choir in the city,"⁴⁶ the organ was rebuilt by the noted builder of organs, Hilbourne L. Roosevelt of New York. However, in the rebuilding, the scheme of the organ was changed very little from the original. And since this organ was one of only three ever constructed by the maker, and since it is interesting to note the kind of instrument present in Pittsburgh during the 1850's,⁴⁷ the scheme is given, as it appeared in the newspaper:

⁴³ Lambing, op.cit., 152.

⁴⁴ "Communication from Pittsburgh, Pa., "Musical Visitor (Boston), March 1, 1843.

⁴⁵ Leader, September 16, 1838.

⁴⁶ Lambing, op.cit., 151.

⁴⁷ Leader, September 16, 1888.

Scheme

Swell Organ

1.Principal,.....	8 feet
2.Bourdon,.....	16 feet
3.Dulciana,.....	8 feet
4.Violina,.....	8 feet
5.Gedackt,.....	8 feet
6.Flauta Traversa,.....	4 feet
7.Aninta,.....	3 feet
8.Vox Humana,.....	8 feet
9.Nasal Floete,.....	4 feet
10.Haboe,.....	8 feet
11.Fogott,.....	16 feet
12.Octana,.....	2 feet
13.Fremulant,.....	

Pedal Organ

32.Bassett Horn,.....	4 feet
33.Trompete,.....	8 feet
34.Octave,.....	4 feet
35.Posaune,.....	16 feet
36.Violon bass,.....	8 feet
37.Sub bass,.....	16 feet

Great Organ

14.Principal,.....	16 feet
15.Bourdon,.....	16 feet
16.Principal,.....	8 feet
17.Gedackt,.....	8 feet
18.Nachthorn,.....	4 feet
19.Dulciana,.....	8 feet
20.Tertia,...	
21.Quintadena,.....	
22.Violdi Gamba,.....	16 feet
23.Violina,.....	8 feet
24.Octana,.....	4 feet
25.Qunita,.....	3 feet
26.Neberoctava,.....	2 feet
27.Floete,.....	4 feet
28.Cornet,.....	5 rank
29.Sesquialtra,.....	3 rank
30.Trompete,.....	8 feet
31.Ventilogus...Combina-	

tion Pedals

38.Coppel,swell to great
39.Coppel,great to pedal
40.Balance swell pedal
41.Great to pedal,piano
42.Great to pedal,mezzo
43.Great to pedal,forte
44.Indicator
45.Bellows starter

This organ,in 1886,was worked by two bellows operated by water power. It had two banks of keys of fifty-eight notes each,and a pedal organ with twenty-seven notes. The Gothic case was estimated in 1886 by Hilbourne L.Roosevelt as worth not less than \$2,000.

Other congregations of Pittsburgh took pride in the music of their churches in the early years,and efforts were made to improve church music. It should be noticed that the Second Presbyterian Church,in 1813,had a "small choir"which William Evens had organized "in the old Carpenter's Shop at the head of Diamond Alley," that Evens,in 1818,was "teacher and leader at the Baptist

Church under the Rev. Mr. Newcomb, Jr. Jones and Rigdon," and that, in 1820, he "taught the first school in the Rev. Mr. Stockton's⁴⁸ Frame Meeting house" in Allegheny.

The Third Presbyterian Church at Third and Ferry Streets probably had a choir very soon after it was built in 1833, and, in 1840, it purchased and installed an organ for \$1,500.⁴⁹ The organ remained in use until it was burnt with the church in 1863. A larger church was built by the congregation at Sixth Street and Cherry Alley, and a "new and modern" Hook and Hastings organ was installed. The organ was a large one for those days; it had three manuals and a "number of beautiful and effective stops,"⁵⁰ and it cost the church between \$7,500 and \$9,000.⁵¹

The new church and organ were dedicated in November, 1868, and although the organ had six less speaking stops and did not equal the dynamics of the First Presbyterian Church organ of 1870, it was, in 1888, "superior to any organ in the city."⁵¹ It may be, however, that part of this organ's superiority depended upon the fine acoustic properties of the Third Presbyterian Church and the position of the organ behind the altar, for the acoustics of the church were considered "perfect" and the position of the organ as excellent. The first organist was Henry Rohbock, of whom more will be said later. Rohbock's successor was Horace Wadham

48 Supra, 39. Reverend Stockton's Frame Meeting House was the First Presbyterian Church of Allegheny. It is interesting to note that the father of Reverend Joseph Stockton, Robert Stockton, was a cousin of Richard Stockton, one of the signers of the Declaration of Independence in 1776.

49 Post, June 10, 1906.

50 Mellor, Autobiography, op.cit., 212; Leader, September 16, 1888.

51 Leader, ibid.

Nicholl; and when Nicholl went to New York, the well known James H. Gettings took charge. Gettings was still the organist in 1888.

It should be noted, too, that the first to play the Third Presbyterian Church organ in 1868 was the celebrated John H. Wilcox, who had come to Pittsburgh for the purpose of giving a series of recitals on the new organ. ⁵² Wilcox was effective in presenting the possibilities of the new instrument, so effective, in fact, that C.C. Mellor who was then organist at First Presbyterian Church became dissatisfied with the organ in his charge. The result was that Mellor obtained a new organ for the First church in 1870, as has already been seen.

The Lutherans had an organ of one manual and ten stops in the First Lutheran Church which stood at the corner of ⁵³ Seventh Street and Montour Way. Next came a middle-sized instrument, and this was followed by one with three manuals and forty-four stops, which was in the church in 1906. The Lutheran congregation has "ever been ardent promoters of organ music and the early German Lutheran churches contained many quaint and worthy instruments." The Lutherans, too, appear to have developed their music without much of the artificiality which has marked the progress of music in some other denominations.

Church choirs, church music, and the use of musical instruments in the churches received considerable attention in Pittsburgh during the 1840's. There were those who argued that the singing was too slow, that the songs were comic, that not enough

⁵² Mellor, Autobiography, op.cit., 213-215.

⁵³ Post, June 10, 1906.

use was made of the minor mode, and that a choir was a decided advantage to a church. Others stoutly maintained that a choir was not in keeping with the teachings of the Bible. These argued that all should "sing with spirit," and they were convinced that many persons gave "more time and attention to sacred music than to the sacred subject of it."⁵⁴

One Methodist preacher feared the consequences of a choir because, as he said, he had never known of an instance where a choir was formed "without a good deal of difficulty, hard feeling, and the love of many waxing cold."⁵⁵ Furthermore, he had found that in most cases where a choir was formed, persons who were "decidedly irreligious" were selected because of their good voices and skill in music, and he was of the opinion that choirs either monopolized the singing or else sang such tunes as few of the congregation could sing with them.

The preacher was answered about one month later in a lengthy article which attempted point by point to discredit each of the clergyman's statements.⁵⁶ The article added, too, that there were those persons who "perhaps never would be reached by Methodist preaching but for the choir and the singing," and it asked if a choir was not preferable to the practice in some churches, where during a pause of the preacher "someone springs up, perhaps in the back of the church, and after several attempts and has got

⁵⁴ Pittsburgh Conference Journal, April 25, 1839.

⁵⁵ Pittsburgh Christian Advocate, October 28, 1840

⁵⁶ Ibid., December 9, 1840.

halfway through the first voice, they ascertain he is aiming at Old Meer, Windham, or some old tune completely worn out, and not at all applicable to the words, and perhaps so high or so low that one half of the congregation cannot sing at all."

Many and heated were the words passed in the dispute over choirs, and only gradually did choirs become a part of the services in many churches. In one church, in 1841, after several unsuccessful attempts, a choir was organized against the wishes of their minister. However, the Reverend, undaunted, continued to give the pitch and to lead the singing. ⁵⁷ Yet, by March, 1843, of the "twenty-five congregations" which assembled in their respective churches each Sabbath, only ten or twelve had no choirs at all, ⁵⁸ and six of the churches had organs. One organ was in each of the three Catholic churches, and one was in each of three Protestant churches: Trinity Episcopal Church, German Lutheran Church, and Third Presbyterian Church.

"Scientific" music and musical instruments in divine worship were regarded by some church members as contrivances of Satan. Especially was this true of the brass instruments. Such instruments, it was said, should have no place in a church "at any ⁵⁹ time." Music was designed to lift souls to heaven, and anything ⁶⁰ blatant, discordant, or of sensuous rhythm could come only through sin. Efforts were made to put a bass viol and a flute out of the

57 Advocate, February 17, 1841.

58 "Communication from Pittsburgh, Pa.," loc.cit.

59 Evens, op.cit., 1, 88, February, 1843.

60 Advocate, May 10, 1843.

Fifth Presbyterian Church, but a majority of the congregation were in favor of the instruments and they were permitted to remain.⁶¹ During the dispute, however, the viol was stolen from the choir loft, probably by one of those who resented its presence. The introduction of viols and flutes to churches was generally more easily accomplished than the introduction of violins. The reason for this was the association of the violin with the dance, which was common in the outlying regions of early United States.

Hymn singing was a fruitful source of contention in some churches. It has been said that in the First Presbyterian Church "no difficulty was experienced with regard to the psalm-⁶²ody," but in some other congregations, prejudices "almost border-⁶³ing on superstition" were developed. In 1843, there were "thousands" in Pittsburgh who would not sing the psalms and hymns⁶⁴ composed by Watts; and persons who attended such churches as sang the Watts compositions were held up to scorn. The hymns were called "himes" in derision by those who did not favor them, and the same persons were "as much set against instruments" and "all choirs into the bargain," as against the "himes." Pittsburgh was considered by the same writer, in 1843, to offer "a fruitful field for the labour of an experienced, judicious, pious teacher," and he could not understand why the city had been so long neg-

61 "Communication from Pittsburgh, Pa.," loc.cit.

62 Centennial Volume, op.cit., 77.

63 "Communication from Pittsburgh, Pa.," loc.cit.

64 Dr. Isaac Watts, born 1674, died 1748; the celebrated English composer of hymns.

lected by musical adventurers "from the land of sacred songs."⁶⁵

Until the present day, the subject of church music has excited differing opinions, but in the 1840's it appears that music was thought by some to possess magical properties. In the late 1830's and in the 1840's, writers in the newspapers frequently expressed themselves on such subjects as the "Power of Music," the "Effect of Music," and the "Influence of Music," in articles which were extravagant in their claims for the Muse. Poems were written, also, which today appear to have claimed too much for the "mystic transports" of musical beauty. Some church members seem to have feared greatly that changes in music of their churches would result in other changes not in keeping with divine worship, and this same apprehension may still be found in some of our churches.

65 By "the land of sacred songs" the writer referred to Boston and its vicinity.

VIII.

A Period of Broadening Musical Interests, 1840-1845

It has been assumed, for lack of information, that Pittsburgh before 1840 had little of musical consequence, and that even the little the city had, came largely from those in the community who were of Germanic descent. Neither of these assumptions appears true. The Germans before 1840 did contribute to the music of Pittsburgh and vicinity, but they were less in the forefront than men who had come from England. With regard to the quality of the music in the early years, it has been seen already, that Pittsburgh heard Bach, Handel and Mozart played by its own musicians as early as 1807, and in the 1830's it had four major choral organizations devoted to sacred music and performing Handel, Webbe, Rossini, Haydn, Pergolesi, Cherubini and Beethoven, and giving an occasional oratorio.

Until about 1840, music in Pittsburgh, with the exception of that associated with the dance, was performed in large measure as a religious duty, and one may even say that the last half of the 1830's witnessed a climax of this musical period in the city. Soon thereafter it showed a broadened appearance. Changed conditions and more recently arrived musicians from the East were responsible for some of the change. Henry Kleber had a part in

the new music, and it has been stoutly claimed and just as strongly denied that he was responsible for a new musical style which came to the city.

Kleber's brass band of 1839, no doubt, created a profound impression, and Kleber may, indeed, have "created a new musical taste," but the old music by no means ceased to exist. What appears to have happened was that secular music was extended and enlarged to serve more broadly than before, and a large part of the public welcomed the change.

Pittsburgh was ready for more extended music in 1840. It had a citizenry of 21,115, and, just across the river, Allegheny had 10,089. The first cut had been made of Grant's Hill, and another bridge had just been constructed at Ninth Street; Pittsburgh was a thriving community, despite an unsatisfactory contemporary financial condition. In the spring of 1839, 1400 boats had arrived and departed in six weeks, with twenty-five thousand tons of freight, and there were 121 boats operating between the city and Johnstown. The old eyesore, Hogg's Pond, which lay for years at the foot of Grant's Hill, had just been filled in, and the city had recently acquired its permanent name as the "Iron City."

That a large part of the United States was ready for a less weighty fare in public music, in 1840, is indicated by the presidential election which occurred during the year. Numerous singing societies were organized by the Whigs, and these societies

1 Baldwin, op.cit., 194.

contributed greatly to the Whig victory by singing Van Buren out and William Henry Harrison into the White House. The simple-melodies caught the fancy of the public and lingered on long after 1840. Pittsburgh singing societies contributed to the Whig victory, and four years later, with the organization of Democratic singing societies, the societies helped in the election of James K. Polk. It should be noted, too, that the Democratic Glee Club of Pittsburgh, in 1844, continued to give concerts after its nominee had won the election.

The Odeon society, in 1840, as has been noted, was probably Pittsburgh's first organization devoted exclusively to the presentation of secular choral music. This group seems to have been well received by the public, for an "Odeon Hall" was opened in the Breed's Building on Fourth Avenue in 1846.² Other concerts of secular music were given during the early 1840's. One such was under the direction of John Wright in the Washingtonian Ark in Allegheny in 1843.³ The program on this occasion was as follows:

Part I

Overature-Caliph de Bagdad,.....	Boieldieu
Glee-Leave the Bumper,.....	Mainwright
Song-Homeward Thoughts,.....	Bissell
Duett-I know a Bank,.....	Horn
Catch-Dublin Cries,.....	Stevenson
Glee-Hail! Smiling Morn,.....	Spoilforth

Part II

Soirees Waltzes-Piano and Quartette,.....	Kleber (4)
Glee-Here in a Cool Grot,.....	Mornington
Duett-I've Wandered in Dreams,.....	Maade

² Wilson, op.cit., 369.

³ Evens, op.cit., IV, February, 1843.

⁴ Henry Kleber.

Serenade-Sleep on, arranged for the Piano-
 Forte by,.....Herman
 Song-Belshazzar is King,.....Davidson
 Duett-When they Bosom heaves a Sigh,.....Graham
 Glee-Fair Flora decks the Flow'ry Ground,..Danby

Part III

Overture-Sargino,.....Paer
 Glee-The May Fly,.....Callcott
 Song-Cherry Ripe,.....Horn
 Song-Bid me Discourse,.....Bishop
 Catch-Would you know my Celia's charms,.....Webbe
 Glee-When shall we three meet again,.....King
 Finale-God bless our native land,.....[sic]

Singing schools were scarce in Pittsburgh during the first half of the 1840's. It will be remembered that William Evens closed the record of his services with the year 1841 although he did not stop teaching. But the lack of schools may not have been due, as one writer thought, to the "want of good teachers."⁵ It is more probable that it was due to a want of patronage. A new method of teaching was tried in the Wilhem System which was used by William D. Smith in the winter of 1842-1843, and in which the fundamentals of music were taught to many at the same time in one class. The Wilhem System had some success and was the forerunner to the introduction of music in the public schools of the city.

Some teachers of music who came to Pittsburgh between 1840 and 1843 were Signor La Carcel, Lewis Bradley, Mr. Bayley, and A.T. Sharp. Carcel opened a school in the room over W.D. Smith's

5 "Communication from Pittsburgh, Pa.," loc. cit.

music store in July, 1842, and taught guitar and clarinet.⁶ This teacher was confident of his ability, for he guaranteed that any pupil committed to his instruction would "be competent of playing well in three months time." He was credited by one newspaper writer with being a "superior performer" on the guitar, and occasionally he played at concerts.⁷ Lewis Bradley, in the summer of 1842, opened a "Music Saloon" in which he taught vocal music to small classes and individuals.⁸ He used the Garrigue Sacra Music Book in his classes, and the requisite for admission to his course was "good voice, . . . a capability of sustaining a part well, both as respects time and tune in the common pieces contained in the book used, and two dollars in advance." For those who merely desired to visit his classes, he had no patience, and his advertisements usually closed with a curt refusal to admit spectators, e.g., "Not convenient to admit auditors." A third teacher who opened a school in 1842 was Mr. Bayley, who taught⁹ instrumental music. Bayley promised that his instruction was "systematic and scientific," and he "had reduced his price to suit the times."

A. I. Sharpe, professor of music, came to Pittsburgh in the summer of 1843, with the "most flattering testimonials of character and capacity in his profession,"¹⁰ and in accordance with the¹¹

6 Evens, op. cit., I, 24, July 14, 1842.

7 Gazette, December 13, 14, 1844.

8 Evens, op. cit., I, 19, August, 1842.

9 Post, October 24, 1842; Pittsburgh Morning Chronicle, October 23, 1842.

10 Evens, op. cit., I, 36, July, 1843.

11 Ibid., I, 6, July, 1843.

custom of the day he introduced himself to the city by giving musical soirées and concerts. By August, he had gained an excellent reputation as a vocalist, and his public appearances were well attended. It was predicted on August 27, that his promised concert scheduled for two days later would attract a "full house."

12

The program he announced for that evening was as follows:

Part I

Symphony-Orchestra,.....Willis
 Chorus-Great is the Lord,.....Calcott
 Song-The Brave Old Oak,.....Russell
 Chorus-The Lord descended from above,.....Hopkins
 Symphony-Grand March from,.....Tancredi
 Duett-From the Requiem of,.....Mozart
 Song-'Tis to the East the Hebrew bends,.....Shaw
 Trio and Chorus-Incarnation,.....Davis

Part II

Overture-Calich of Bagdad,.....Boieldieu
 Chorus-Praise ye the Lord,.....Pergolesi
 Song-Wings of a Dove,.....Deveraux
 Chorus-Washingtonian's Temperance Song,.....A.T. Sharpe
 Chorus-Wake! the song of Jubilee,.....Hayden
 Duett-Child's first Grief,.....Mrs. Hemans
 Song-The Maniac,.....Russell
 Grand March-Orchestra,.....Hemmenway

Professor Sharpe probably possessed considerable talent for 1843 Pittsburgh, but he arrived at an inopportune time. The city was not supporting its music teachers as it had four or five years earlier, and for a good attendance at most musical concerts it was necessary to promise that a large portion of the proceeds would be allotted to some charity. Thus, the professor

found the city a difficult place in which to earn a livelihood. He taught in Pittsburgh only for about one year, and it was said by one of his followers several years later, when the subject of music and musicians was being discussed, that during the year the professor could find "only two or three persons who were fit to sing in his class."¹³

Pittsburgh had several charity concerts during the years 1843 and 1844, and in the latter year, music was formally begun in the public schools of the city, as will be seen in the next chapter. The charity performances were usually given to aid some worthy institution in or near the city, and these performances received considerable patronage. One such benefit, which was attended by a visitor who had been present at similar concerts "in eastern, southern and western cities," was described by the visitor as "unsurpassed" in any of the places he had visited.¹⁴

Among the other concerts of Pittsburgh at this time were those given by visiting blind musicians from the Pennsylvania Institution for the Instruction of the Blind, in Philadelphia. This school was begun in 1833,¹⁵ and in the 1840's several of its pupils gave concerts at Pittsburgh. One of its pupils especially, B. Parvin, a vocalist and violinist, became well-known in Pittsburgh. Parvin decided, in 1843, to remain in the city. He taught voice and violin for several years thereafter

¹³ Evens, *op. cit.*, I, 86, October, 1850.

¹⁴ *Ibid.*, I, 88, December 12, 1843.

¹⁵ First Annual Report of the Pennsylvania Institution for the Instruction of the Blind (Philadelphia, 1834) (in Library of Congress).

at 80 Smithfield Street, he gave concerts with the assistance of the Pittsburgh pianist, H. Sofge, and he was one of the city's church soloists.¹⁶

Parvin may have had some success as a teacher at Pittsburgh, for it appears that he was a capable musician. Some success may have come, too, from the prevalent belief of the time that those musicians who were blind possessed a finer sense of tone and pitch than normal persons. But for most of the teachers of music in the city from 1840 to 1845, the time was none too pleasant. Scholars were few; rates of instruction were low, and returns for their labor were small. Those teachers who enjoyed some success, with the exception of Parvin, appear only to have been those who taught some form of class instruction, similar to the Wilhem System, with many pupils in the classes at one time. Of course, one of the difficulties in such instruction was that classes were sometimes not large enough to make it profitable for the instructor to divide the pupils into grades according to their degrees of advancement. To do this, a large school was necessary; and such a school was begun in 1845.

The Pittsburgh Musical Academy was organized in the first half of 1845, probably in May or June.¹⁷ It was organized on the same principles as the celebrated Boston Academy of Music. The constitution provided that "any gentleman" could become a member¹⁸

16 Evens, op.cit., I, 137, November 16, 1843; IV, September 4, 1843; February 15, 1845; Advocate, September 6, 1843; Gazette, February 14, 1845.

17 Post, July 1, 1847. This newspaper notice spoke of the Academy's having been in existence for something over two years.

18 Almost every musical organization in early Pittsburgh seems to have provided for a "Constitution." One which appears to have followed the custom was the one which lasted the longest, the Allegheny Musical Society of 1819.

by "signing the constitution and paying the sum of five dollars as an initiation fee, and each year thereafter bearing an equal proportion of the necessary expense of the institution." ¹⁹ Ladies were admitted without fee and without any responsibility for the management of the school, but it was understood that no lady should be admitted unless she possessed the ability to read and sing music.

The Academy was divided in three departments: a "Juvenile Department, . . . for the instruction of youths between the ages of six and fifteen;" an "Adult Elementary Class, . . . for instruction in primary principals," and the "Academy Choir, . . . for the practice of the higher branches of music." By December, 1845, the school was operating in a building which had been built after the great fire, at the corner of Third and Wood Streets. ²⁰

One of the institution's first teachers was Professor L. Lincoln, the same who introduced the Pestalozzian method of teaching music to the Pittsburgh schools in 1844, as will be soon considered. Lincoln taught in the school during 1845. ²¹ In 1846, the teachers were Lincoln, who was "Director of the Academy Choir," ²² S. L. Bingham, "Professor of Vocal Music," ²³ and Isaac White, "Professor of Instrumental Music and Leader of the Orchestra." ²⁴ Lincoln may have remained with the school for about one year only. Bingham soon took his place as leader of the choir, and, ²⁵

19 Evens, op.cit., I.13, June 14, 1845.

20 Gazette, December 16, 1845.

21 Evens, op.cit. IV, June 14, 1845.

22 Gazette, April 29, 1846.

23 Ibid., August 8, 1846; Post, April 30, 1846.

24 Gazette, April 29, 1846.

25 Ibid., April 24, 1847.

26

in 1849, Bingham was principal of the school. Professor White remained as instructor in instrumental music and as director of the orchestra for several years. White soon became a prominent band leader in the city, as will be shown later, also.

A number of concerts were given by the school during the last half of the 1840's. One of these which will show the kind of music performed was announced for April 27, 1847, in Reverend Mr. Bryan's Church. The concert was under the direction of Professor Bingham, with Henry Rohbock at the piano and Professor White in charge of the orchestra. The program was as follows:

27

Part First

1. Overture
2. Chorus-Awake, O Arm of the Lord, ... Newkonn
3. Song-Consider the Lillies, ... Topliff
4. Let Us with a Joyful Mind, ... Mozart
5. Duett-Who's This-That on the Tempest Rides, ... Shaw
6. Chorus-Holy Lord, God of Hosts, ... Mozart
7. Duett-Solo and Trio-On Thee Each Living
Soul Awaits, ... Hayden [sic]
8. Chorus-Hallelujah to the Father, ... Beethoven

28

Part Second

1. Overture
2. Recitative and Chorus-The Arm of the Lord
was Upon Them, ... Hayden [sic]
3. Trio-Star of the East, ... Anonymous
4. Chorus-Night's Shade No Longer, ... Rossini
5. Duett-When Thy Bosom Heaves the Sigh, ... Braham
6. Chorus-He Gave the Hailstones, ... Handel
7. The Wings of a Dove, ... Devereaux
8. Chorus-Hallelujah, ... Handel
- Finale-By the Orchestra

The Academy had accommodations for "several hundred pupils," and from 1845 to 1848, it received considerable patronage.

29

26 Gazette, February 13, 1849.

27 Cumberland Presbyterian Church, Sixth Street.

28 Gazette, April 24, 1847.

29 Post, September 1, 1847.

Its enrollment decreased after that, and, by the end of 1849, it could barely maintain itself. Bingham was the most prominent figure at the school during these years. His prestige was at its full height in 1847, and in that year when the new Athenaeum Building was being constructed, with a musical hall "perhaps the largest in the Western Country," it was fully expected that Bingham would be put in charge of the Hall.³⁰

The school was operated from 1845 until 1851; in those years it had the following among its board members:³¹

Presidents, ...	S. McKinley S. W. Stone
Vice President, ...	L. Osgood
Secretaries, ...	W. P. Thompson T. W. Wright J. McKelly
Treasurers, ...	H. Ewalt George Turner William Getty
Directors, ...	H. Ewalt James McKelly D. Critchlow Charles Ferguson John L. Porter John McChune Thomas W. Wright George Boggs Andrew White William Cartwright

Pittsburgh had no large choral organization which might be counted as representative of the city during the first half

³⁰ Gazette, July 12, 1847.

³¹ Ibid., August 8, 1846; Post, September 1, 1847; Evens, op. cit., IV, June 14, 1845.

of the forties, and an effort was made to form such an organization in the autumn of 1845.³² The result was The Pittsburgh Choral Society, which had for its "design," the uniting of "musical talent of the vicinity into a vigorous activity . . . for the performance of Sacred Music, with instrumental accompaniments."³³ All officers of the society were to serve without pay, and no one was to be admitted to membership who could not read "plain music at sight." This last was considered highly important, and an executive committee was charged with the duty of conducting a strict examination of each applicant to see that the rule was enforced, except that "with respect to the ladies, . . . the recommendation of any member of the society was deemed a sufficient voucher as to their capacity."³⁴

The first concert, a "selection of pieces from the great masters," was announced for the Fifth Presbyterian Church, Smithfield Street, on March 16, 1846.³⁵ About six months later, on September 5, a second concert was announced.³⁶ This time it was to be in the First Presbyterian Church. How well these performances were received is not known, but in less than three months after the second performance, a meeting was called for "closing the affairs of the Society."³⁷

The short existence of The Pittsburgh Choral Society gives it little space in this account, but it appears to have been an organization worthy of support. Among its officers were

32 Evens, op. cit., I, 6, September 5, 1846.

33 Ibid.

34 Ibid.

35 Post, March 16, 1846.

36 Gazette, September 5, 1846.

37 Evens, op. cit., I, 6, December 7, 1846.

men who were important then, and later, in the musical life of
Pittsburgh. Its officers were:

39

President,.....A.F.Marthens

Vice Presidents,.....William H.Everson
Samuel Rea
M.Lawton

Conductor,.....John Wright

Vice Conductor,.....William D.Smith

Treasurer,.....Thomas Fownes

Librarian,.....James McMillan

Corresponding Secretary,...Robert P.Nevin

Recording Secretary,.....W.F.Marshall

Executive Committee,.....A.F.Marthens
John Wright
William H.Everson
Thomas Fownes
Samuel Rea

A.F.Marthens was a young man in 1846, and a teacher of music. He advocated about this time the introduction of a new system of musical notation, and to this end he contributed
40
articles to the newspapers. For many years he was a leading
41
engraver in Pittsburgh. He died at Denver, Colorado, in 1900. John Wright has been noticed as one of the conductors of The Musical Fund Society of 1834, and as director of the First

38 Evens, op.cit., I, 6, December 7, 1846.

39 Supra, 55-57.

40 Gazette, September 25, 1846; Evens, op.cit. I, 6.

41 Mellor, "Sketch," op.cit., 24.

Presbyterian Church choir until 1853. Then there were William D. Smith and Robert P. Nevin, both of whom were well known in music circles. Thomas Fowles, in 1846, was director⁴² of the First English Evangelical Lutheran Church choir, and he frequently participated in concerts. W. L. Marshall was a thorough teacher who paved the way for the celebrated Clement Tetedoux, in the 1850's.

⁴² Gazette, December 2, 1846.

IX.

PUBLIC SCHOOL MUSIC

Soon after the inauguration of the public school system of Pennsylvania, in 1834, the children of Pittsburgh could be educated in the elementary subjects without attending private schools, and with the new system came experiments in methods of teaching. How the young should be taught and what they should learn were subjects on which parents held widely differing opinions. With regard to the subject of music, it seems to have been generally agreed that the subject should be included in the curriculum—but for different reasons. Some felt it should be included for religious purposes; some thought it would be an aid to health; other considered it an aid to discipline, and still others were of the opinion that music should be studied merely for the pleasure it would afford the children and their parents. Some envisioned great multitudes of children performing before other multitudes of parents and friends and making the rafters resound with harmonies. One writer argued that music exercised the lungs and prevented "consumption and bronchitis." Another said that "music is a science of noises," and "should a sermon produce a mesmeric effect, music [was] wanted to wake up the congregation." It was his opinion, therefore, that music should be taught so the people could sing when such was necessary. And one school board member was in favor of adding music to the subjects taught because, as he said, everyone was "fond of his own noise."

Children had been taught music in Pittsburgh, as has been seen, since the beginning of the nineteenth century. Juvenile choirs had been organized many years before 1840, and juvenile concerts were common in the last half of the 1830's. Such concerts under the direction of Messrs. Gilbert, Munson, and Snowden have already been noticed, especially the demonstration with 1000 children at the Third Presbyterian Church in 1840. After the 1840 concert, no juvenile concerts were given for several years.

To give some understanding of what the public schools of Pittsburgh were like at about this time, the following is interesting: In 1838, the city had only twelve public schools, with eighteen¹ teachers. Five of the schools were for "males"; one was an "infant" school; one was an "African" school, and five were for both girls and boys. The average daily attendance was 1,420; the average cost per pupil each year was \$5.27; the average number of pupils per teacher was seventy-nine, and the average salary of the teachers per year was \$416.

In 1842, several articles appeared in the Pittsburgh newspapers commenting on the advantages of music in education. The practices in other nations in teaching music were reviewed and considered, apparently with the hope that the Pittsburgh would adopt some of the practices in its school system. One such article² contained the following:

1 Mercury, February 21, 1838.

2 Evans, op.cit., I, 139, September 26, 1842.

To the Lovers of Music and the Friends of Education

Vocal music, as a means of expression, is by no means an unimportant element in civilization. One of the chief characteristics of public worship ought to be the extent to which the Congregation unite in those solemn psalms of prayer and praise, which, particularly in the Lutheran Churches of Germany and Holland, appear the utterance of one harmonious voice. One of the chief means of diffusing through the people national sentiments is offered by songs which embody and express the hopes of industry, and the comforts and contentment of household life; and which preserve for the citizens the traditions of his country's triumphs, and inspire him with confidence of her greatness and strength. A nation without innocent amusement is commonly demoralized.

In those countries where the education of the people has received the greatest attention, instruction in singing has long been regarded as an important branch of school discipline. In this country the importance of teaching vocal music in elementary school is not so generally acknowledged as it should be. The useful influence of vocal music on the manners and habits of individuals and on the character of communities few will be prepared to dispute. . . . The religious duties of the school are rendered much more impressive where simple but solemn music forms a part of the exercises. . . .

In some parts of Europe, more especially in Germany, music (both vocal and instrumental) has been so long and successfully practised among all classes, that we are accustomed to regard it as spontaneous growth of some nature peculiarity of the people, rather than a result of continued and skillful cultivation.

It has been effected in France chiefly by means of the method of instruction in vocal music invented and applied by Mr. Wilhem of Paris, who has devoted many years of observation, and experiment to bring it to a degree of perfection which has warranted its being introduced by the Government into all the schools, of whatever description in France.

M.T.

Late in 1842, or early 1843, the directors of the public schools of Pittsburgh decided to add music to the curriculum. But to do so, they needed a suitable teacher, preferably one skilled in the Pestalozzian Method. This method of teaching was held in high repute in the early forties, but, in 1843, there was no teacher

in the city sufficiently versed in the "peculiarities"³ of the method to apply it in the teaching of music. At one time Pittsburgh had had such a teacher, but he had long since moved away. This was H.S. North who had taught the method in 1834. Another⁴ method presented itself in the Wilhem System which was then being taught in private classes by the well known William L. Smith. However, the Pestalozzian Method had been used successfully in music by Lowell Mason in Boston and by Professor Ives in Philadelphia, and the directors at Pittsburgh wished to experiment with the method first before deciding upon any permanent method for the Pittsburgh schools.

It should be noted that in the early 1840's, efforts were being made throughout the state of Massachusetts to put music into the public schools. Repercussions of the Massachusetts efforts and experiments were felt in Pittsburgh. The musically inclined people of Pittsburgh watched closely all musical events in the "land of churches and singing schools." Early music at

3 The "peculiarities" of the Pestalozzian Method were said to "consist in its being strictly elementary and systematic. One thing [was] taken up at a time, and thoroughly examined and practiced before another [was] commenced. The knowledge, aside from the mere definitions, [was] acquired by the pupils themselves, and not from the dictation of the teacher. He seldom directly [told] them anything, which by a series of questions, he [could] lead them to find out for themselves. His object [was] to lead them to the desired information, as to excite their curiosity and fix their attention. . . . Another peculiarity of the system [was] that the teacher [sang] very little with the scholars; and thus, as they [were] guided by their own ear and skill, they [could] go on improving after their teacher [had] left them."

4 One of the features of the Wilhem System was the "fixed-Do" method of solmization. From this system developed the Orphéon Society of France, which later practically covered that nation with singing clubs.

Pittsburgh appears to have come less from any other direction than from the Northeast, principally from the city of Boston.

The directors were unable to add music to the curriculum during 1843 because they did not yet have a teacher "sufficiently well acquainted with the Pestalozzian method to make the attempt."⁵ Such a teacher was found in L. Lincoln, at the Massachusetts Musical Convention in the summer of 1843, and this teacher was induced to come to Pittsburgh. He arrived sometime early in 1844, and before April 11, 1844, he was engaged to teach music in the Fourth Ward School of Pittsburgh.⁶ At the same time, William D. Smith⁷ was engaged for the Third Ward School.

Professor Lincoln was a teacher of some experience, in 1838, he had had his own Musical Academy at 415 Market Street, Philadelphia, where he taught piano, violin, flute and other instruments.⁸ From Philadelphia he had gone to Boston about 1840, and there, too, he had taught music, for three years. In commenting on his engagement by the Pittsburgh schools the Boston Musical Visitor⁹ said:

Our friend L. F. Lincoln, has since the Convention, located himself in Pittsburgh, Pa. From a gentleman of high standing from that city, we learn that, an appropriation has been made in one of the Wards to introduce Music into the Schools, and Mr. Lincoln has been employed. His long experience must enable him to make a successful effort in that city, and it is to be hoped that other schools may have the same instruction from the same teacher.

The city Government need fear no evil in proceeding immediately to make the necessary appropriation to secure all the Schools the same advantages. What branch of education will afford

5 "News from Pittsburgh," Musical Visitor, op.cit., April 11, 1844.

6 Ibid.

7 Harris, Directory, op.cit., 1844, Public Schools Section.

8 Evens, op.cit., I, 68, 1838.

9 Loc.cit.

such an immediate and such agreeable fruit in so short a time! Certainly not any branch can do it.

Mr. Lincoln we believe has the charge of a choir, and is in other respects encouraged by a respectable patronage. He is deserving of the best.

Formal instruction in music was begun in the Pittsburgh public schools in 1844, and it was the first such attempt made in
10
any of the public schools of Pennsylvania. In 1847, with the engagement of S.L. Bingham, music was added to the Second Ward, and in the same year it was "a part of the regular exercises in the principal schools in the Third Ward."
11
The work of Professor Bingham impressed the patrons of the schools either because of his successful handling of large groups of children in public concerts or because of his musical ability, and, henceforth, music had a secure place in the curriculum of the schools.

Bingham had come to Pittsburgh and offered his services as a teacher of vocal music "to churches and choirs, seminaries
12
and public schools" during the summer of 1846, and, like Professor Lincoln, he was an experienced teacher, having operated his own
13
"Singing School" in Cleveland, Ohio, before coming to Pittsburgh. About one month after arrival, he began classes in "Dr. Pressly's
14
Church" in Allegheny,
15
and before the end of the year, as already mentioned, he was a teacher in the recently organized Pittsburgh
16
Musical Academy. Professor Bingham and Professor Lincoln may

10 C.F. Hoban, "Pennsylvania in Music," Educational Monograph (Harrisburg), I, 1, April, 1926; Edward Bailey Birge, School Music in the United States (Boston, 1923), 65.

11 Evens, op.cit., I, 88, October, 1847.

12 Post, August 14, 1846.

13 Evens, op.cit., I, 25, October 25, 1853 (Cleveland newspaper clipping).

14 Dr. John D. Pressly, who was pastor of the Associate Reformed Church.

15 Evens, op.cit., IV, October 30, 1846.

16 Ibid.

have worked together in both the Academy and the public schools until about the summer of 1846. Lincoln was Director of the Academy Choir as late as April 29, 1846,¹⁷ but there is no record of his being in Pittsburgh after that date. It is probable that he left the city in 1846.

In 1847, the new teacher, Bingham, became associated with the public schools as a teacher of music in the third and fourth wards,¹⁸ and in October of the year he assembled some seven hundred of his charges for a concert in Athenaeum Hall. The concert appears to have been very successful in advertising the work of the schools, and particularly that of Professor Bingham. Notice of the demonstration was taken by the newspapers, and favorable reviews were written which increased the prestige of music in the public schools.¹⁹ One review ran as follows:

The Athenaeum Musical Hall was well filled last evening to hear the concert of the "seven hundred children." The children themselves were in their merriest mood and all in the clear, full voice of a holiday frolic. The very rafters of the Hall seemed to shake with the sound of the voices. The choruses, in particular, made the welkin ring and every one seemed disposed to stretch his lungs to the utmost, in order to make as much noise and music as possible—Some of the pieces were doubly encored, and many [were] not satisfied even with this repetition. Mr. Bingham was in his element, and thanked the audience heartily for their interest, as they might in turn, well thank him for his efforts to make so many voices vocal with melody. Mr. B. said his aim was to make everybody sing. It is a worthy ambition, and if everybody could sing and would sing, the world would be a good deal better than it is.

Each year until 1852, Professor Bingham followed the practice of "bringing forward" his pupils in public demon-

17 Gazette, April 27, 1846.

18 Ibid., October 27, 1847.

19 Ibid.

strations. In 1849, he was put in complete charge of the music
²⁰
 in the fourth ward, and on December 27 of that year, he led the
²¹
 children of the fourth ward in an oratorio. The oratorio must
 have been considered a success, for it was scheduled for a second
²²
 performance on New Year's Eve.

Another practice which was inaugurated by Professor
 Bingham was that of giving "Grand Floral Concerts." These were
 begun late in the 1840's, and they were presented amid beautiful
 displays of flowers in some one of the community's public halls.
 The time of the year for such concerts was late spring, or early
 summer, in much the same manner as spring musical concerts are
 still presented. One such "Grand Floral Concert" was conducted
 by Bingham with pupils from the third ward, at the "Ark" in
 Allegheny, on June 25, 1850, at which time the following program
²³
 was offered:

Part First

1. Sleighing Glee
2. Temperance Glee
3. Song-The Clarion

Part Second

1. Voluntary with voices-Farewell, Ye Fairy Fountains
2. Recitation
3. Chorus-Glorious Morning
4. Do.-Welcome Fair Morning
5. Do.-Farewell, Ye Fairy Fountains
6. Recitation
7. Chorus-Good Nymphs and Naiads
8. Do.-Good Morning
9. Do.-O! What Joy
10. Do.-French Chansonette
11. Do.-The Sun Shines Now

20 Gazette, August 15, 1849.

21 Evens, op.cit., I, 25, December, 1849.

22 Gazette, December 25, 1849.

23 Evens, op.cit., IV, June 23, 1850.

12. Song-Yankee Solo
13. Chorus-The Welcome
14. Song-The Request
15. Do.-The Recruit
16. Chorus-Car of Freedom
17. Do.-Our Village Bells

Part Third

1. Voluntary- Piano Forte and Violin
2. Gypsy Chorus
3. Make Way for the Queen
4. To Your Stations
5. Come, Dearest Aiden
6. Answer Comrades
7. Hath Heart of Guile
8. None May Pass This Portal
9. Song of Flora and her attendants
10. Presentation of Garland, Crown and Sceptre
11. Chorus-Fair Queen
12. Song-Fair Queen and Spirits
13. Days of the Month
14. Presentation of baskets of flowers
15. Address by the Queen
16. Chorus and Duett-Deep in Golconda's Mountains
17. Solo and Chorus-Swiftly Our Moments Pass
18. Concluding Hymn-Oh! How Purely

The floral concert for 1851, on May 1st, was given in the Ark, also, and on this occasion it was noticed by one newspaper that Professor Bingham's skill in teaching the children had "not²⁴ with marked success . . . for the past two or three years."

During the years Bingham was engaged in the public schools, he was teaching in the Pittsburgh Musical Academy and in his own private schools. He began teaching in the Academy, as already noted, in 1846. The following year he was directing the Academy's²⁵ concerts, and two years later, in 1849, he had charge of that

²⁴ Evens, op. cit., I, 25, May 2, 1851; Gazette, May 2, 1851.

²⁵ Supra, 203-204.

26
 institution. His first private school was opened in 1846, in Dr. Pressly's Church. In 1848, he had a school in the new Methodist Episcopal Church at the corner of Smithfield and Seventh Streets. 27
 In 1849, he opened a "Singing Academy" in Union Hall at Fifth and Smithfield, 28 and in 1851, he had his school in Quincy Hall. 29

The Quincy Hall School may have received some of the pupils from the recently defunct Pittsburgh Musical Academy, for the two schools were operated in a similar manner, in that only the gentlemen were required to pay for their lessons and the ladies were taught without charge. 30 But there was a difference, apparently. It was noticed by one newspaper that the Quincy Hall School was a "favorite resort" of the young men, who, it was said, found "more music in the whispers of the young ladies" than "in the pieces sung." 31 Another writer at the time noticed that the young gentlemen who attended the school were "nearly all ill—troubled with a serious affection of the heart." 32

The last of the Bingham juvenile concerts of which there is record was presented in the new Masonic Hall on September 11, 1851. 33 Soon after this date, it appears that Bingham severed his connection with the public schools. At least, no further notice of his work in the public schools can be found. He continued

26 Supra, 204.

27 Gazette, October 17, 1848.

28 Ibid., August 31, 1845.

29 Evens, op.cit., I, 112, January 2, 1851.

30 Ibid.

31 Ibid.

32 Ibid.

33 Ibid., VI, 1, September 10, 1851.

teaching music, however, in his private schools until as late as the fall of 1853. The last record of him in Pittsburgh is that of a newspaper advertisement dated December 4, 1853, which tells of Professor S.L. Bingham's intention to open a "Singing Academy" in the "Lecture Room of the Stone Church" on December 6.³⁴

During the year 1851, an event of considerable importance for public school music occurred at Pittsburgh. Under the direction of the celebrated Lowell Mason from Boston,³⁵ a Musical Convention was convened in Lafayette Hall during the week of October 15th.³⁶ The convention was attended by musicians and teachers of music from both within and without the United States. Among them were "Englishmen, Germans, and Americans, Pennsylvanians, Yankees, Buckeyes and Virginians," who came to learn "of the method of teaching," and "to cultivate style and taste in music generally, and in church music in particular."³⁷ This was Pittsburgh's first such gathering, and it was of especial interest to the musically inclined of the city.³⁸

One of the subjects of more than usual interest considered by the convention was that of new systems of musical notation. Some of the new systems were used by some teachers in

³⁴ Evans, *op. cit.*, 1, 3, December 4, 1853.

³⁵ Dr. Lowell Mason, probably more than any other man or woman, did most to introduce music to the public schools. In 1832, his "Juvenile Choir" began singing, and, in 1837, he succeeded in gaining authorization from the school board of Boston to make an attempt, at his own expense, of teaching music in the public schools. In the same year, the first beginning was made in the Hawes School of South Boston.

³⁶ To Mason's first Musical Convention, in 1834, only twelve teachers came, but four years later, in 1838, one hundred thirty-four from ten states attended. The number increased each year, until by the middle of the century, well over a thousand were attending each Convention.

³⁷ *Gazette*, October 14-20, 1851.

³⁸ *Ibid.*

Pittsburgh at the time, and an attempt was even made in Pennsylvania to have the legislature adopt a new system for all the public schools in the state. Doctor Mason was decidedly opposed to the new system, and he spoke against them at the convention in a specially prepared address.

From 1844 to 1852, most of the concerts by the children of Pittsburgh were under the leadership of Professor Bingham, but not all of them were in his hands. Two other men who led such concerts were Robert P. Levin and Professor Jenner. Levin, although not a teacher in the public schools, was interested in juvenile singing, and as early as January 27, 1843, he, with the assistance of Misses Irvin and Stockton, and Henry Elsber, conducted a juvenile concert. Professor Jenner began teaching in the public schools during 1850, and during the following year he began directing the annual concerts which up until that time had been led by Bingham. On March 12, 1851, Jenner gave a concert with four hundred children from the fifth ward in the "Wesley Chapel," and on July 20, 1852, he led the annual "Concert and Floral Exhibition" in Lafayette Hall.

Among the other teachers of public school music who soon made their appearance in Pittsburgh after 1850 were Daniel Shyrook, David Critchlow, George W. Hoey and Professor Snodgrass. Shyrook began teaching in the schools about 1852, and his juvenile

39 Robert P. Levin was the father of Ethelbert Levin.

40 Evans, *op. cit.*, I, 27, January 27, 1843.

41 *Gazette*, March 12, 1851.

42 *Ibid.*, July 20, 1852.

concerts probably surpassed in size those of his predecessor, Professor Singham. He was frequently before the public with large groups of children. During the preparation for one of these concerts, on May 15, 1856, one thousand children from wards one, three, six, seven, eight and nine were assembled in City Hall for rehearsal.⁴³ For this occasion a scaffold had been built on the stage so that all the children would be able to see the director, and the director and the parents would be able to see all the children. As the children clamored to their places for rehearsal, the timbers collapsed and many of the children fell to the floor of the stage, some falling as far as twenty feet. The crash and screaming children were heard on Wood Street, and many passers-by ran in to see what was the matter. After the last child had been extricated from the debris and the other milling children, it was found that no one was hurt. The scaffolding was then removed; the rehearsal was conducted with all children standing on the same level, and the performance was given that evening as promised, but without the scaffold.

David Critchlow taught and directed pupils of the first ward in 1853, and he taught and led the children of the fourth ward in a "Grand Juvenile Oratorio" during the spring of 1854.⁴⁴ The following year, 1855, he became the first teacher of music in Pittsburgh's first high school. The high school was opened with

43 Post, May 14, 17, 1856; Gazette, May 16, 1856. City Hall could then seat comfortably an audience of about 1,800 persons.

44 Gazette, December 22, 1853.

45 Post, June 14, 1854.

one hundred forty-six pupils and four teachers in October 26, 1855, and it occupied the second, third and fourth floors of a building opposite the Custom House, at the corner of Fifth and Smithfield Streets. ⁴⁶ Vocal music was taught in the first, second and third years of the high school's four years of required study.

Professor Froelgrass began teaching music to the children of the first ward about 1856, and he led the children of the ward in his first public concert in June, 1857. ⁴⁷ Professor Hoey was teaching in the ninth ward probably in 1857, for he directed

46 Gazette, June 22, September 4, 26, 29, 1855. The rent paid for use of the three floors was \$450 per year. Classes began at 8:45 A. . . and ran continuously until 2:15 . . . , with no lunch period. This was to benefit those who came long distances to return home before dark. The Gazette for September 4, 1855 published the following summary:

Annual Report of the Common Schools of Pittsburgh

Whole number of schools taught in the city,.....	12
Average number of months taught,.....	10
Number of male teachers,.....	14
Number of female teachers,.....	73
Average salary of males per month,.....	64.60
Average salary of females per month,.....	34.72
Number of male scholars,.....	2961
Number of female scholars,.....	2930
Average number of scholars attending school,.....	3961
Cost of teaching each scholar per month,.....	.65
Amount of tax levied for schools,.....	37967.69
Amount of tax levied for buildings,.....	13036.64
Total tax levied,.....	56004.33
Received from state appropriation,.....	2064.34
Received from collectors of school tax,.....	48161.09
Cost of instruction,.....	27372.67
Cost of fuel and contingencies,.....	4340.20
Cost of school houses, repairs, rent, etc.,.....	1197.33

47 Gazette, June 30, 1857.

these children in a concert at the close of the school year,
⁴⁸
 in 1858. The following year he conducted another "Concert and
⁴⁹
 Floral Exhibition" with children from the same ward.

Music in the public schools was of interest to many persons in Pittsburgh during the 1840's and 1850's. Some of the interest was aroused by having the children sing in public concerts, and, no doubt, to this end the number of participants in each of the public appearances was made to include as many children as possible. Music, thus, helped advertise the schools, as well as the music being taught within the various buildings. However, aside from the sentimental value attached by the parents and friends to the children, it appears that some interesting and pleasant evenings were spent by the Pittsburgh patrons of the public schools in their attendance on the early juvenile demonstrations.

48 Gazette, June 10, 1858.

49 Ibid., May 4, 1859.

X.

HENRY ROHBOCK

In September, 1846, Henry Rohbock came to Pittsburgh from Baltimore. Rohbock was an accomplished pianist of the Hummel School,¹ and he was an experienced teacher. Soon he became the city's foremost pianist, and he remained such for several years. His favor was sought by every piano dealer in Pittsburgh.

Professor Rohbock at first "affiliated himself with Mr. Frederick Blume,"² a piano manufacturer and dealer on St. Clair Street.³ He soon became acquainted with John H. Mellow,⁴ also, and he helped considerably to swell the sales of the Chickering piano. Sometimes, according to C.C. Mellow, he permitted himself to be induced into recommending some make of piano other than the Chickering, but says Mellow, "my father generally managed somehow or other to get him back again and displace his latest acquired piano."⁴

Henry Rohbock was born in Jotha, Germany, May 3, 1815.⁵ During his youth, hopes were felt that he might become a clergy-

1 Johann Nepomuk Hummel, 1778-1837, who published his celebrated Piano School in 1824. He advocated a rational system of fingering.

2 Mellow, John H. Mellow, op.cit., 82.

3 Now Sixth Street.

4 Mellow, John H. Mellow, op.cit., 83.

5 A.M. Foerster, Scrapbooks (in Carnegie Library of Pittsburgh), III, 77. This is a clipping of an article which appeared in January, 1837, in one of the Pittsburgh newspapers.

man. He was accordingly prepared for the service, and the preparation was made to include his being placed at the age of seven with Eccarius, to receive instruction in piano. He remained with Eccarius for more than seven years, and during this time he became acquainted with the celebrated composer, Ludwig Spohr. The composer was a friend of Eccarius, and he frequently visited the latter's home.

At fifteen, Rohbock began study with Gottlieb Koeller, a pupil of Nettol who, in turn, had been a pupil of the great Johann Sebastian Bach. After three years with Koeller, the young student returned to Gotha and spent one year on concert tours in Europe. In 1834, he arrived at Baltimore, Maryland, in the United States, and from there went on concert tours to such cities as Philadelphia, Cincinnati, St. Louis, and Nashville.

In 1842, he was a teacher in the Catapsco Institute, Elicotts Mills, near Baltimore, where he remained for the next four years. In 1846, at the solicitation of Mrs. George Fahnestock and others in Pittsburgh, he came to Pittsburgh, announcing his arrival and readiness to teach piano, guitar and voice on September 11, 1846⁶. The references he gave at the time for those who wished to know more of his ability were J. Eichbaum, Wilson McCandless, B.A. Fahnestock, W.H. Everson, D.A. White, M.B. Craig, Moses Atwood, T.J. Campbell, B.L. Fahnestock and G.P. Fahnestock.

Rohbock possessed a "remarkable facile, clean cut technic, . . . was immeasurably superior to any pianist or piano teacher"

⁶ Gazette, September 11, 1846.

in Pittsburgh at the time, and soon he had "secured a large and
 lucrative class [of pupils] among the best families of the city."⁷
 Within two months after arrival, Rohbock was teaching in the
Pittsburgh Female Institute.⁸ He remained with this school for
 over twenty years, as a teacher until 1858, then as head of the
 music department for ten years more.⁹ During these years, he had
 classes in his home, also, and with these provided Pittsburgh with
 many musical soirées, which, although sometimes three and more
 hours in length, seem to have been delightful affairs for the
 guests. C.C. Mellor credits this teacher with having awakened in
 him "an interest in music and a willingness to study."¹⁰

Rohbock seems to have been "susceptible to flattery,"
 and perhaps it was because of this that John Mellor managed to
 keep him as a recommender of Chickering pianos. Although Mellor
 was regular organist at Trinity, Rohbock occasionally played the
 services in the early years. It was, no doubt, pleasing to the
 teacher to include on his advertisements that he was "Organist
 at Trinity Church."¹¹ A few years later, in 1854, Rohbock was given
 charge of the organ in the new Methodist Episcopal Church on
 Penn Street. But, in 1856, after about one and one-half years in
 the position, he resigned very suddenly, because of something
 that was said or done in the choir. John Mellor managed to help
 Rohbock in this instance, also.¹² It happened that Mellor's son,

7 Mellor, John H. Mellor, op.cit., 82.

8 Gazette, November 3, 1846. This school was located at 52 Irwin
 Row, off Liberty Street, and was under the superintendency of
 Reverend Goshorn.

9 Foerster, op.cit., III, 77, January, 1887.

10 Mellor, Autobiography, op.cit., 81.

11 Gazette, September 19, 1848.

12 Mellor, Autobiography, op.cit., 123.

C.C. Mellor, was at that time organist at St. James Protestant Episcopal Church, Penn and Seventeenth street. When Rohbock resigned, the vacated position was offered to C.C. Mellor, and it was accepted on January 1, 1857. Shortly thereafter, Rohbock repented of his hasty action and he let it be known to John Mellor that he wished to have the position for himself again. C.C. Mellor then resigned, and Rohbock was reinstated as the regular organist. Some years later, in 1868, Rohbock became the first organist of the new Third Presbyterian Church on Sixth Street, with the finest organ in the city in his care.¹³

The music dealers in Pittsburgh, especially those who sold pianos, soon saw the value in Rohbock for selling their lines of musical items. John H. Mellor was among these, and it will be recalled that Mellor had just expanded his business because of his good fortune in having the only music store in Pittsburgh after the great fire. Then, too, Mellor had just made an advantageous arrangement for credit with the Chickering piano firm, and was beginning to give special attention to the piano trade. Somehow he managed to gain the cooperation of Rohbock, and to keep it. No doubt, Rohbock was made to understand that his cooperation would result in the payment of commissions on sales, but, nevertheless, the professor was a man "of moods in his younger days," and occasionally he would "be entirely over the traces."¹⁴ At such times, it was necessary to re-interest him

¹³ Leader, September 15, 1883.

¹⁴ Mellor, John H. Mellor, op.cit., 33.

in the Chickering piano. Sometimes he could be interested in some other piano by being treated to a "good dinner with a bottle of good Rhine wine, of which he was very fond, topped off with good cigars" ¹⁵ His name appeared frequently on advertisements of pianos, and on occasion it was used without ¹⁶ his permission.

This teacher was a participant in many of Pittsburgh's musical gatherings. In 1847 and '48, he played all the accompaniments for the celebrated Sequin Quartette at the Old Drury Theater, and he took part in many of the concerts of Professors Bingham, Fownes, White and others. He was skillful both as an arranger, and as a composer. His Music Book, an elementary music textbook, enjoyed "very wide popularity, and various others of his compositions which were written before coming to Pittsburgh were "highly spoken of." ¹⁷ By February, 1849, he had published a ¹⁸ Piano Instructor, and while he was living in Pittsburgh he composed a number of piano arrangements. In the latter group ¹⁹ belong Bella Veltan Polka, ²⁰ Marelia Waltz, Murrah for Laughing ²¹ Love, ²² Charleston saltz, ²³ Grand Valse, ²⁴ Philena Schottish, Twin Rose

15 Kellor, John H. Kellor, op.cit., 33.

16 Kellor, Scrapbooks, op.cit., 11, copy of a letter addressed to Henry Kleber by Henry Rohbock, August 10, 1855.

17 Evens, op.cit., 1, 23, October, 1847.

18 Gazette, January 25, 1849.

19 Post, May 21, 1850.

20 Ibid.

21 Ibid., February 9, 1852.

22 Ibid.

23 Ibid., October 27, 1847.

24 Gazette, March 16, 1853.

25

26

Schottish, and Taylor's Grand March. The last of these was arranged for five pianos, and it was composed especially for one of his pupils' musical soirées at his home.

Professor Rohbock has been described by C.C. Mellor as a "large, fine looking man, of imposing presence, always dressed well," and one who could be "very courtly at times," but, says Mellor, he was "occasionally quite the reverse" of courtly. If he did not have his meals regularly and of proper quality, or if his pupils did not have their lessons to suit him, or if something else ruffled his temper, he would "fly around at a great rate."²⁷ However, he tried to aid his pupils as much as possible. He even furnished a piano at his home on which they were required to practice. This piano was in a room apart from the room in which the lessons were given. After the lesson, each pupil in turn went to the second piano to practice the technique which had just been taught.

Other interesting events concerning Professor Rohbock in the years after 1858 might be told if this study would permit the telling. At seventy-five years of age, in 1891, he was still "a vigorous man" and was still teaching, in "cozy quarters in a house in Liberty Street, below Fifth."²⁸ He had been teaching then for almost half a century, was the only one left of the "older teachers" who was pursuing his profession, and had given instruction to three generations of Pittsburghers. "He [was] wholly devoted to music and his veneration for the masters in his art was manifested in the naming of his sons, Mozart and Beethoven."²⁹

²⁵ Gazette, March 16, 1853.

²⁶ Evens, op.cit., I, 23, October, 1849.

²⁷ Mellor, Autobiography, op.cit., 79ff.

²⁸ "Some Old Teachers," loc.cit.

²⁹ Ibid.

XI.

THE MINSTRELS AND NELSON KNEASS

Pittsburgh was well acquainted with the black-faced comedians called minstrels for many years before 1845. The visiting troupes had come to the city for years, and they had found a clientele among a portion of Pittsburgh's citizenry. During the early years of the 1840's, the visits of the troupes became more and more frequent, and before the end of the decade the minstrel shows were extremely popular. One of the reasons for the increased patronage was a change in the type of entertainment presented by some of the troupes. The shows were made less crude in their caricatures and jokes, and they became acceptable to more people. Stephen Foster was soon to have an important part in this work.

In January, 1845, the Christy Ethiopian Minstrels¹ entertained in Concert Hall for three days. They were followed by many others, among which were The Original Ethiopian Serenaders, Harmonions, Northern Exquisites, The Original Gable Harmonists, Tyroleon Singers, The Original Virginia Serenaders, Western Minstrels, Empire Minstrels, Washington Euterpeans, Ethiopian Warblers, and others.² Most of the troupes came many times to the city, some coming two and three times a year, and it was not

1 Gazette, January, 16-18, 1845.

2 Gazette, 1846-1850; Post, 1846-1850; Morning Chronicle, 1846-1850.

uncommon for a particularly popular group to remain for several weeks. In 1849, the Empire Minstrels remained for at least eight³ weeks. In 1852, "innumerable minstrels" played at the theaters,⁴ and, in 1857, the Christy troupe could draw an audience "such as could not be gathered in the city on almost any other occasion."⁵

With one of the minstrel troupes to visit Pittsburgh before 1845 was one Nelson Kneass, a popular vocalist, a banjo player, a pianist of some ability, and the composer of the music for the extremely popular song, Ben Bolt. This versatile gentleman might have merited little more than passing notice in the development of music at Pittsburgh had it not been for his association with the Eagle Ice Cream Saloon, where he provided the city with some unusual melodies and "extravaganzas," and where he sang some of Stephen Foster's earliest songs before the songs were copyrighted and while Foster was still working as a bookkeeper in Cincinnati. The compositions soon became well known, and they aided materially in helping the author select musical composition as a life work.

According to Robert F. Nevin, Kneass led a troupe of minstrels in repeated visits to Pittsburgh "until about the year 1845, when Mr. Murphy, the leading caricaturist, determined to resume the business in private life which he had laid aside on going upon the stage."⁶ With the loss of the leading comedian, says Nevin, the troupe was forced to disband, and Kneass accepted an

3 Gazette, August 1, 16, 1849.

4 Post, May 17, 1852.

5 Gazette, March 11, 1857.

6 R. P. Nevin, "Stephen Foster and Negro Minstrelsy," The Atlantic Monthly, (Boston), XX, November, 1867. It should be noted, however, that Murphy was still on the stage as late as May 24, 1847.

7

offer to manage the new Eagle Ice Cream Saloon in Pittsburgh. This place of entertainment was located at 61-65 Wood Street, between Third and Fourth Streets, in a building which had been erected since the fire of 1845. It was opened for business on August 10, 1846.⁸

Under Kneass's management the Eagle was soon doing a flourishing business. This was due to its being "the most elegant and agreeable resort ever opened in Pittsburgh," where ladies were "not nauseated by the fumes of liquors or annoyed by disagreeable company,"⁹ and to the unusual entertainment provided by the management. Twenty-five cents entitled each customer to a dish of ice cream and the right to view the evening's show while seated amidst an abundance of flowers and ferns, with, also, a pretty fountain of water set in the center of the floor. The resort soon became "a very fashionable place,"¹⁰ and a sort of neutral ground for the many of Pittsburgh's respectable citizens who never attended the theater. Night after night the saloon was filled, and, on occasion, when there was a particularly promising show, it could not contain the crowds which came.

Different kinds of entertainment were offered. Kneass was an excellent entertainer, and he usually had three or four other singers or instrumentalists to aid him. Those employed for the season of 1847 were Misses Eliza Sharpe, Clara Bruce, and

7 The proprietor was Alexander Andrews, who operated, also, the Eagle Bakery on Wood Street.

8 Gazette, August 10, 1846.

9 Ibid., October 5, 1846.

10 Ibid., May 20, 1847.

11

Messrs. Huntley, Murphy and George Holman. Special entertainment was provided from time to time by the engagement of traveling troupes of minstrels, especially The Original Sable Harmonists, with whom Kneass had traveled before becoming manager of the Eagle.

As an example of the kind of entertainment offered, the following program, announced for the last week of May, 1847, is interesting:

Programme

Duetts-Piano Fortes,.....	Messrs. Kneass and Huntley
Chorus-The Fisherman's Life,.....	Company
Song-Woodman Spare that Tree,.....	Mr. Kneass
Comic Song-Things I Don't Like to See,.....	Mr. Murphy
Solo-On the Accordeon,.....	Mr. Huntley

Intermission

Chorus-Away to the Mountain,.....	Company
Ballad-I've Wandered by the Brook's Side,..	Kneass
Comic Song-Brother Jonathan,.....	Murphy
Solo-On the Accordeon,.....	Huntley
Solo and Chorus-Landy Jim,.....	Company
Song-Ben Bolt,.....	Kneass
Song-Lubly Fan,.....	Murphy
Solo-Accordeon,.....	Huntley

Intermission

The American Flag,.....	Kneass and Murphy
Who's dat Knocking at de Door?,.....	Kneass
Ballad-The Hour before Day,.....	Murphy
Finale-Come Larkies, Listen to the Story,...	[sic]

In August, after the above performance, Kneass decided upon a new venture. He announced a "Grand Prize Concert" for September 6, at which time a "beautiful Silver Cup" would be

11 Gazette, August 6, 1847; Post, September 11, 1847.

12 One of the members of this troupe was William Roark to whom Stephen Foster gave a manuscript copy of Old Uncle Ned before it was published. Both Roark and Foster were in Cincinnati in 1849, and they appear to have known each other well.

13 Gazette, May 24, 1847.

awarded to the contestant submitting the best "Original Ethiopian Melody or Extravaganza." The winner was to be determined by the applause of the audience on that particular evening.

The announcement excited interest in Pittsburgh, and Morrison Foster wrote to his brother, Stephen, who was then working as a bookkeeper in Cincinnati, for a musical composition to enter¹⁴ the lists. Stephen sent Away Down Souf, which Morrison accordingly entered in the competition. "Quite a large array of competitors [sixteen] entered the lists," said R.F. Nevins, and he added, "This was the occasion of the first appearance of him [Foster] who was to prove the reformer of his art, ..." ¹⁵ The young composer sent, also, his Susanna,¹⁶ but it arrived, according to an advertisement a few days later, too late to be entered in the competition.

Among the other compositions which were entered with Away Down Souf was one called The Old Iron City, and the author of this song was George Holman, the same who was then a member of the performing personnel at the Eagle under Kneass. This circumstance, according to Morrison Foster, led to a bit of chicanery which resulted in the Foster entry being judged second best when it should have been first.¹⁷ It appears that before the evening of the audition, someone of the Andrews establishment had made certain of Holman's entry receiving first place by some quiet coaching of the judges. "The audience, by its applause, voted conclusively

14 Gazette, September 7, 10, 11, 13, 1847; Post, September 6, 11, 1847.

The song was copyrighted on December 30, 1848, as Away Down South.

15 Nevins, op.cit., Nevins's statement is not entirely correct. At least two of Foster's compositions had been published before September 6, 1847.

16 The song was copyrighted on February 25, 1848, as Oh! Susanna.

17 Morrison Foster, My Brother Stephen (Indianapolis, 1932), 36-7.

and unmistakably for Stephen's song, but the judges, no doubt according to their coaching, awarded the prize to a song written by a member of the performing company.¹⁸ Said the Gazette the next day in commenting on the concert, "There was some confusion in arriving at the determination of the audience—each competitor having his friends to applaud and opponents to hiss. There were several pieces of merit sung during the evening."¹⁹ Holman was given the silver cup; Away Down Souf was awarded second place, and The Allegheny Belle, which was copyrighted the next day in the name of Alexander Andrews, received third place.²⁰

Morrison Foster was dissatisfied with the granting of only second place to Stephen's entry, but he was angered the following day when he met one of the Andrews troupe in the copyright office attempting to deposit the song for copyright "in his own name."²¹ Morrison had gone to the United States Copyright Office on the day following the concert to enter Away Down Souf in the name of his brother. Upon arriving at the office, he met one of the performing troupe from the Eagle (whom Morrison does not name)²² who was about to receive the copyright on the song. The attempt was frustrated, but whether Morrison deposited the song on that day is not known. However, there is record, on September 7, 1847, of The Iron City, The Allegheny Belle, and The Corn Top's Blossom having been copyrighted in the name of Alexander Andrews.²³

18 Morrison Foster, My Brother Stephen (Indianapolis, 1932), 36-7.

19 September 7, 1847.

20 Copy Right Record for the Western District of Pennsylvania (March 13, 1846-September 8, 1849) (in the Rare Book Room of the Library of Congress), III, September 7, 1847.

21 Foster, op.cit., 37.

22 Howard in Stephen Foster, op.cit., 128, says the name of the member was Nelson Kneass.

23 Copy Right Record for the Western District, op.cit., III.

For many nights the "prize songs" were sung at the Eagle saloon and at other places in and about Pittsburgh. They were usually announced "for the last time," only to be repeated again the following night. One such occasion was the particular night of September 11, 1847, when George M. Dallas, Vice President of the United States was to be present. A special program was prepared, and on the program were the three prize songs and several others which were considered worthy of the occasion. Among the latter were The Floating Scow, The Cal with the Blue Dress On, and ²⁴ "Susanna, a new song never before given to the public." Although Mr. Dallas was unable to be present, the people who came to this, the first recorded public performance of Foster's famous song, were many, so many that all could not be accommodated at the Eagle.

Nelson Kneass did not remain in Pittsburgh long after September, 1847. In the following December, he was in Cincinnati with the "Kneass Troupe."²⁵ On New Year's Eve he was back in Pittsburgh with his troupe at the Eagle,²⁶ but, after a brief stay, he was again on the road. In November, 1848, the troupe returned once more to the city.²⁷ On this occasion the performers were billed as the "Kneass' Burlesque Opera Troup," and Kneass as "Professor²⁸ Kneass, the Celebrated Composer, Pianist and Musical Director." The manager was M. Fournier, and the performances were given in

²⁴ Gazette, September 11, 1847.

²⁵ Ibid., December 31, 1847.

²⁶ Ibid.

²⁷ Ibid., November 14, 1848.

²⁸ Ibid.



Philo Hall. The group seems to have held together for seven years more after 1848, until 1855, when Kneass joined another traveling group of popular entertainers known as "The Allegheny Family."²⁹

The Eagle Ice Cream Saloon remained a popular resort for several years after 1847. Early in 1848, a second prize concert similar to the one of the preceding summer was held, and it is interesting to note that for the second competition, "a committee of three persons, to be selected by the audience," was to award the prize and no person associated with the Eagle was permitted to compete.³⁰ Minstrels continued coming to the resort during and after 1848, too, but at no time after 1847 was the patronage so gratifying to the proprietor as when the business was under the management of Nelson Kneass.

29 Gazette, September 17, 1855.

30 Ibid., January 10, 1848.

SECTION II.

1848--1858

I.

STEPHEN COLLINS FOSTER

1

Stephen Collins Foster was born at Lawrenceville, Pennsylvania, on July 4, 1826. Lawrenceville is today a part of the city of Pittsburgh. Stephen was the ninth child of William Barclay Foster and Eliza Clayland Tomlinson, who had come to Pittsburgh immediately after their wedding in 1807. Both his grandfathers had fought under George Washington in the Revolution, and his father during the War of 1812 served as Deputy Commissioner of Purchases at Pittsburgh.

While serving as Deputy Commissioner, his father became so enthusiastic in behalf of the country's war effort that he occasionally used his own money and credit to procure much-needed supplies for the fighting men. He expected to be repaid by the government, but, it is claimed, he never was fully reimbursed. On one occasion, he loaded and sent the Enterprise steamboat from Pittsburgh with supplies for Andrew Jackson's men at New Orleans. The supplies reached Jackson just three days before the famous battle of January 8, 1815.

In 1814, W.B. Foster purchased one hundred twenty-three

1 Much has been written concerning Stephen Collins Foster. The best study of his life is John Tasker Howard, Stephen Foster, America's Troubadour (New York, 1934). For the best record of the Foster family, one should read Mrs. Evelyn Foster Morneweck's Chronicles of the Stephen Foster Family. The Chronicles has been in the course of preparation for the past ten years. The manuscript is now completed and in the hands of the printers for publication.

acres of land about two and one-half miles up the Allegheny River from Pittsburgh for \$35,000, and he named the location "Lawrenceville," in honor of Captain James Lawrence of the Chesapeake who is said to have ordered, "Don't give up the ship," when he lay mortally wounded. At Lawrenceville, Foster built the "White Cottage," and the family went there to live in 1815, or 1816. There it was that Stephen was born in 1826.

Within recent years, the exact location of the "White Cottage" has been the center of much discussion. After an investigation in 1914, it was decided that the cottage had stood on Lot Number 9 in the "Plan of the Town of Lawrenceville" as laid out by W.B. Foster in 1815. This corresponded, in 1914, with 3600 Penn Avenue. James H. Park then purchased the house at 3600 Penn Avenue and presented it to the city of Pittsburgh as the "Stephen Foster Memorial Home."

A second house was discussed at the time as the house of Stephen's birth. It was located at the "Forks of the Road," opposite the present junction of Penn Avenue and Butler Street. This was a frame building which resembled a contemporary painting of the original "White Cottage." Several persons maintained that it was the old Foster homestead.

About twenty years later, Henry Ford, the automobile manufacturer, decided to include the Stephen Foster birthplace in the collection of historic relics at Dearborn Village, Michigan. After

2 Deed Book of Allegheny County, Pennsylvania (in the County Building, Pittsburgh), T-XIX, 521, recorded January 26, 1815.

another investigation, it was decided that the house at the junction of Penn Avenue and Butler Street, and not the Stephen Foster Memorial Home, was the correct house. The property was purchased in 1934, taken apart nail by nail, and erected again in Dearborn Village.³

It appears that the "White Cottage" was sold to Malcolm Leech in 1827, and soon thereafter the Foster family moved to Water Street in Pittsburgh. Another move was made in 1832, when the family went to reside permanently in Allegheny. Stephen, who was six years old in 1832, went with the family. For the greater portion of the rest of his life, Stephen lived across the river from Pittsburgh, and these years were the most formative and the most productive in the life of the song writer.⁴

3 In an attempt to learn the location of the White Cottage, the writer searched the records in the Recorder of Deeds Office, Pittsburgh, and communicated with a number of persons who had long been interested in the musical history of the city. Among the latter was Mrs. Evelyn Foster Morneweck, Detroit, Michigan, the niece of Stephen Foster. This lady had published an interesting and documented monograph called, The Birthplace of Stephen C. Foster (Detroit, 1936), to show that the house purchased by Henry Ford was not the Foster homestead. (Since 1936, the findings which went into the pamphlet publication have been incorporated in the larger work by Mrs. Morneweck, to which reference has already been made, viz., Chronicles of the Stephen Foster Family).

The result from the study of this subject, which included the study of the references by Mrs. Morneweck in the Deed Books of Allegheny County, other references bearing on the property owned by W.B. Foster in Lawrenceville as found in the Deed Books, evidence as presented by John Tasker Howard in his life of Stephen Foster, and information as supplied by persons interested in the subject in and about Pittsburgh, is the belief that the White Cottage once stood on the site which is now 3600 Penn Avenue, that the cottage had been torn down before 1887, and that the song writer never lived in the house which was taken to Dearborn Village.

4 Deed Book, op.cit., 2K-XXXV, 288.

The years he was away from Allegheny for any considerable time until his death, in 1864, might be divided into five periods: The first time was when he was a boy, in 1835, 1836, and 1837, when he lived for about two and one-half years at Youngstown, Ohio. The second was in 1839, when he was taken away again for about two years, living during this interregnum at Youngstown, Ohio; Towanda and Tioga Point, Pennsylvania, and Canonsburg, Pennsylvania. This period was one in which Stephen's parents and his brother, William, tried to give him an education at Athens Academy, Towanda Academy, and Jefferson College. The third time Stephen left Allegheny was late in 1846. He went then to work as a bookkeeper in Cincinnati, Ohio, for his brother Dunning, and he was living in the "Queen City" when his early songs were beginning to make him famous. He returned again to Pittsburgh early in 1850. This return to boyhood scenes is referred to as a permanent return by Stephen's biographer, J.T. Howard. On July 22, 1850, Stephen was wedded to Jane Denny McDowell of Pittsburgh, who had accepted him as a musician but who, apparently, had not abandoned the hope of turning him to some other vocation than music. The fourth time he left Allegheny was in the spring of 1853, probably in May. At this time he went alone to New York City, to remain for considerably over a year. The final departure came in 1860, when he went first to Warren, Ohio, then to New York City. He died at New York on January 13, 1864, and his body was returned to Allegheny for interment in Allegheny Cemetery.

When yet a small boy, Stephen Foster, had shown some leanings toward music, and as he grew to a young man these

inclinations grew stronger and unmistakable. This was a source of discomfort for his family, who wished for him the best in life and who regarded accomplishment in music as belonging more to the feminine than to the masculine gender. As a boy, Stephen, saw the celebrated T.D. Rice, to whom reference has already been made, on the stage in Pittsburgh, and he, like many other boys at the time was "carried away by the 'Jim Crow' craze" of the day.⁵ But unlike other boys, Stephen went "to the extent of trying his even then somewhat practiced hand at writing some farcical negro songs."⁶ He submitted some of the songs to the comedian, Rice, but Rice, who, according to his grandson, Dean J. Rice, "composed his own songs"⁷ at that time, could only encourage the boy and promise that perhaps at another time he could make use of some likely songs. "However," says D.J. Rice, "this first meeting between the celebrated burnt cork comedian and the promising song writer was the foundation for a friendship between them which was only broken by T.D. Rice's death in 1860."

Stephen "had but few teachers," said Morrison Foster, but one must hasten to add that this was not due to parental neglect. He was first sent to school at the age of five years, to a school conducted by Mrs. Harvey and her daughter, Mrs. Morgan, in Allegheny. When he was eight, he was attending the Reverend Joseph Stockton Academy, Allegheny, and at the age of ten was studying under Reverend Nathan Todd, also in Allegheny. In the

5 Dean J. Rice, in a "Foreword" to Stephen C. Foster's two songs, Long Ago Lay and This Rose will Remind You (New York, 1931) (in Foster Hall at the University of Pittsburgh).

6 Ibid.

7 According to P.P. Nevin, the comedian knew little about musical composition (supra, 89).

summer of 1839, he was in a "free school" at Youngstown, and during the next two years he attended the three schools already noted, at Tioga Point, Towanda and Canonsburg. His terms of residence at the last three schools were of short duration, that of the Canonsburg institution being only eight days. Back in Allegheny again, he began going to school with "a first rate teacher of mathematics in Pittsb." This was in the summer of 1841, and the teacher was Mr. "Moody," or "Moodie," the same probably who was listed in the Pittsburgh Directory for 1841 as William Moodie, teacher, corner of Fifth and Wood. Stephen seems to have remained with Mr. Moodie, although he disliked going to the school, until sometime in 1842. According to Morrison Foster, Stephen studied at this time, also, with Captain Jean Herbst, a Belgium, under whom he had studied during the short enrollment at Jefferson College. The Captain taught him French and German, and Stephen is said to have become proficient in both these languages.

What Stephen Foster was able to learn from any teacher of music is unknown. By 1841, he had learned "unaided, to play⁹ beautifully on the flute." Later, he learned to play both the piano and the violin. One of his teachers, as has been noted, was Henry Kleber, but how long or when he studied with him is unknown. It is suggested by Howard that he may have studied¹⁰ with Kleber in the "early years after he left Canonsburg."

⁸ Foster, op.cit., 33.

⁹ Ibid., 31.

¹⁰ Op.cit., 107.

Probably the time was during 1843, or immediately thereafter. It should be noted here that it was in this period, before Foster went to Cincinnati, that his first two songs were published. The first, Open Thy Lattice Love, was published in 1844; the second, There's a Good Time Coming, in 1846. It is claimed, too, that some of his other early songs were written at this time, before he went to Cincinnati, as will be considered later. The young song writer probably felt a need for some assistance in the preparation of these songs for publication; and Henry Kleber, whose first song had been published in 1839, and who was probably better known at the time in Allegheny than in Pittsburgh, was then writing and arranging music for his brass band. It is probable that Kleber was of assistance to Foster in the preparation of manuscripts for publication in this early period.

11

A piano was in the Foster home at an early date. In 1818, the Fosters had such an instrument, perhaps one of those manufactured by Rosenbaum of Pittsburgh, in 1814 or 1815.¹² Then there was a time, between 1825 and 1828, when the home was without a piano,¹³ but in March, 1928, it again contained one. This piano was

11 Harold Vincent Milligan in his biography, Stephen Collins Foster (New York, 1920), 19, doubts that "Little Stephy" at the age of two had ever seen or heard a piano, "for, says he, 'It was not until twenty years later that the first 'upright' piano was brought across the mountains to Pittsburgh, and 'grand' pianos were certainly not familiar objects there in 1828.'"

Part of Milligan's statement is incorrect, and the rest is doubtful. Pittsburgh had known the piano since 1801 (supra, 26); Charles L. Volz sold pianos brought from New York City in 1818 (supra, 64); Charles Rosenbaum manufactured pianos in 1814 (supra, 59), and the Smith, Peters and Smith music store offered "an elegant assortment of Piano Fortes," in 1831 (supra, 107).

12 Supra, 59

13 Howard, op.cit., 77

owned by one Caroline Grace who was then visiting the Fosters. She had brought her own piano with her. And the Fosters had their own piano, too, in 1828. In August of that year William Foster "made the family . . . a present of a new piano."¹⁴ It is noted that Stephen learned to play the piano, and it is not probable that he should have attained this accomplishment without a piano on which to practice. In fact, Morrison, in speaking of the years immediately after Stephen's return from Canonsburg, tells of a piano in the home. He tells how his brother "would sit at home in the evening at the piano and improvise by the hour"¹⁵

Stephen left Allegheny for Cincinnati sometime after October 31, 1846, and it was in September, 1847, while he was still in Cincinnati, that Away Down South and Oh! Susanna were sung by the Kneass Troupe at the Eagle Ice Cream Saloon in Pittsburgh. The first was judged a "prize song," but it was the second which was more important to the author. Oh! Susanna was taken up immediately by the minstrels; within the following year it was carried across the continent on the lips of the forty-niners, and for this song the author received his first pecuniary reward as a composer. He was given one hundred dollars for Oh! Susanna by W.C. Peters, the publisher in Cincinnati, to whom he had outrightly given the song some time before. Foster is quoted by R. P. Nevin as having said it was the receipt of this one hundred dollars which "had the effect of starting" him on his "vocation

¹⁴ Howard, op.cit. 78.

¹⁵ Foster, op.cit., 38.

16
of song-writer."

Foster's biographer, Howard, thought it was "not likely" that Oh! Susanna or Lou'siana Belle, both of which were copyrighted in 1848, were written in Cincinnati. The same may be true with regard to Old Uncle Ned, which was likewise, first copyrighted in 1848. According to R. P. Nevin, the three songs were composed for

17
a club of young people to which Foster belonged while in
18
Allegheny before going to Cincinnati. Nevin says:

The piece [Lou'siana Belle] elicited unanimous applause. Its success in the clubroom opened to it a wider field, each member acting as an agent of dissemination outside, so that in the course of a few nights the song was sung in almost every parlor in Pittsburgh. Foster then brought to light his portfolio specimens, since universally known as "Uncle Ned," and "O Susanna! [sic]." The favor with which these latter were received surpassed even that rewarding the "Lou'siana Belle." Although limited to the one slow process of communication—from mouth to ear—their fame spread far and wide, until from the drawing-rooms of Cincinnati they were introduced into its concert-halls, and there became known to Mr. W. C. Peters who at once addressed letters requesting copies for publication. These were cheerfully furnished by the author.

Stephen's sister, Ann Eliza, agrees with Nevin with regard
19
to Oh! Susanna, and Morrison Foster agrees with him concerning
20
Lou'siana Belle and Old Uncle Ned. It is known that Stephen wrote
21
a poem for the club while in Pittsburgh, and it appears highly
probable that he wrote the above three songs, also, before he took

16 Nevin, op.cit., November, 1867.

17 This club, which was known as "The Nights of the S.T.," was begun in 1845, and it held its meetings, largely sociable affairs, twice a week in the Foster home.

18 Nevin, op.cit., November, 1867.

19 Howard, op.cit., 119.

20 Foster, op.cit., 34.

21 The poem, entitled "The Five 'Nice Young Men,'" is in the form of a manuscript and is in the Foster Hall Collection, Pittsburgh.

up his duties as bookkeeper for his brother.

The "slender" possibility has been suggested that Oh! Susanna came to the Andrews' resort in Pittsburgh from Cincinnati with the Sable Harmonists. These minstrels were in Cincinnati on September 2, 1847, and they were advertised in Pittsburgh on September 15. It is thought from this that someone in the troupe may have provided Kneass with the song for the night of September 11. However, the Gazette newspaper, on September 11, carried the information that the Harmonists were then "performing in the Queen City" and would be in Pittsburgh "on the 16th." Thus, the song must have arrived with an advance man of the Harmonists, or by some other means than the Harmonists troupe. But no matter how it arrived in Pittsburgh, the song appears to have been delivered directly to Kneass without consulting Morrison Foster. Morrison, after the treatment of Away Down South on September 6 and 7, was probably not kindly disposed toward the Andrews' troupe, and he would have hesitated to supply another of Stephen's uncopyrighted compositions. Then, too, he does not mention anything of the song's having been performed at the Eagle establishment.

Many claims have been made regarding the first publications and first performances of Foster's early songs. The composer "had no idea at this time of deriving any emolument²² from his musical compositions," and he was generous with his manuscripts. Some of compositions, and versions of them, were

22 Foster, op.cit., 35.

undoubtedly printed without the author's knowledge. Concerning Oh! Susanna alone, twenty adaptations of the song were copyrighted in five states, New York, Massachusetts, Maryland, Kentucky and Pennsylvania, between February 25, 1848 and February 14, 1851.

W.C. Peters, the publisher who first paid Foster, was the same gentleman to whom attention has already been given as having lived in Pittsburgh from 1827 until 1833, and who, in 1831 had entered the partnership of Smith, Peters and Mellor on Fifth Street. He was, also, the man to whom T.D. Rice had gone for an arrangement of Jump Jim Crow. Peters had taught music in the Foster family while in Pittsburgh, and he was well known to Stephen Foster. When Foster was in Cincinnati, he renewed his acquaintance with Peters, and made him a "present of Old Uncle Ned and Oh! Susanna." Morrison tells further that Peters "made ten thousand dollars out of them, and established a music publishing house which became the largest in the West."²³ With all due respect for Morrison's desire to show the success of his brother's two songs at this time, however, it appears that he may have overstated their importance here on the life of W. C. Peters. Peters had had a music publishing house for many years before 1846, and he probably would have expanded his business further even if he had not received the, no doubt, substantial aid²⁴ from the Foster songs.

Before the close of 1849, thirteen of Foster's compo-

²³ Foster, op.cit., 35.

²⁴ Supra, 85, 90.

sitions were published, and, in 1850, before he came back to Allegheny, two more appeared. Among these fifteen, were Oh! Susanna, Old Uncle Ned, Lou'siana Belle, Away Down South, Nelly Was a Lady, and Oh! Lemuel!, the first of which was famous in 1849. In the last month of 1849, had come the first contract with Firth, Pond & Company, one of the leading publishing houses of New York City, and about the same time he entered into an agreement for publication with the F.D. Benteen firm of Baltimore, Maryland. Up until this time Foster's music had made considerable monies for others, but little for the author; now Foster hoped to make it earn as much for himself.

25

Fourteen of his compositions, including two piano works, were published by Firth, Pond & Company, W.C. Peters and F.D. Benteen between February 8, 1850, and the end of the year. Two of these, Nelly Ely and Camptown Races, were to prove of exceptional lasting worth. Both were published in February, and during the same month occurred the first correspondence of which there is record between Foster and the celebrated minstrel E. Christy. The Christy Minstrels were well known in the nation at this time, and they did much to carry the early music of Foster around the country. Christy had used Oh! Susanna as early as February, 1848, and he paid for the privilege of playing some of Foster's songs from manuscript before they were published. This last

25 The two piano compositions were Soiree Polka and Village Bells Polka, the second being dedicated to Henry Kleber. Neither of these, however, was his first attempt at writing for the piano alone. His Santa Anna's Retreat from Buena Vista, a quickstep for piano, was published by W.C. Peters in 1848.

arrangement was made with Foster in 1851.

Also in the year 1851, three other events occurred which must have held considerable interest for Stephen Foster. The first was the birth of his first and only child, Marion, on April 18. The second was the singing of the world-famous Jenny Lind at Pittsburgh, and the third was the writing of Old Folks at Home. The Jenny Lind visit will be considered more fully later, but the visit is mentioned here because it may have encouraged the writing of Old Folks at Home. This song was Foster's most profitable, and by many it has been counted his greatest composition; therefore, any possible cause for its having been written should be related.

On the Jenny Lind program of April 25 was the ballad by
 26
 Henry R. Bishop called Home, Sweet Home, which was very popular at the time. Foster, who was already famous as a writer of songs, probably attended the Lind concert, and it appears that about this time he began work on Old Folks at Home. It may be that he decided soon after the concert to attempt a song which would catch some of the sentiment as expressed in the Bishop composition. Albeit, whether this is true or not, Foster put into the words of his song his own thoughts of home which seem to have been with him all his life, and he set his poem to a beautiful melody and in a simple accompaniment which seem to express the deep and unaffected love he felt for the home he knew as a boy.

26 The words of this song were written by John Howard Payne who spent most of his life as a wanderer in Europe. He was at times an actor, a translator of plays, and, finally, United States Consul at Tunis in North Africa. He died at Tunis in 1852. The music was probably composed by Henry R. Bishop.

It may have been only a coincidence that the Lind concert was on April 25 and the Foster song appeared on the following October 1, but George W. Birdseye, who was acquainted with Foster in New York during the last years, claimed that in Old Folks at Home Foster wished to rival the song which was sung by Jenny Lind. Birdseye said, "In 'Old Folks at Home' Foster hoped, and even expected, to rival 'Home Sweet Home,' which he always considered was written contrary to the rules of pure melody. He could never account for its popularity, and the enthusiasm and emotion with which it was received on every occasion."²⁷

Nearly 40,000 copies of Old Folks at Home were sold in the first eleven months. The song eventually brought further fame to the composer, but in the many successive editions, in 1851, 1852 and 1853, Foster's name did not appear on the title page. In its place was that of "E. P. Christy," as composer of the song. It appears that Foster, for the consideration of ten dollars had granted to Christy the privilege of singing the song before publication, and for five dollars more the added privilege of having the minstrel's name appear as composer. This was eventually corrected, but it caused some difficulty years later when the copyright was renewed. However, Christy did much to spread the popularity of Old Folks at Home. He carried it throughout the United States, and the Christy singers took it with them to England, where it is said the song became as popular as it was in the United States.

27 George W. Birdseye, "A Reminiscence of the Late Stephen C. Foster," New York Musical Gazette, January, 1867.

Fifteen other compositions were published in 1851, and among these were two more which were to prove quite profitable. The two were songs: Oh! Boys, Carry Me Home and Lulalie. One other production of the year should be given special mention. This was: In the Eye Abides the Heart, a translation from the German by Foster with the music arranged by "H...".²³ Originally the poem had been written in 1842 by Franz von Kobell as Im den Augen liegt das Herz; and it had been set to music by Franz Abt in 1846.

From 1851 until 1857, Foster was at no time so productive as he had been in 1850 and 1851, but each year until 1855, inclusive, he brought forth one or more compositions which added to his fame. In 1852, it was Sassa's in de Cold Ground; in 1853, My Old Kentucky Home and Old Doc Tray; in 1854, Jennie with the Light Brown Hair, and in 1855, Come Where My Love Lies Dreaming. Another which proved very profitable was Willie, We Have Missed You, 1854. All of these were issued by the Firth, Ford & Company, and, in November, 1854, the company said its publications had "reached an unprecedented sale, and entirely beyond the publications of any other house," with 130,000 copies sold of Old Folks at Home, 90,000 of My Old Kentucky Home, 74,000 of Sassa's in the Cold Ground, and, in only six months, 43,000 of Old Doc Tray. The 1855 production of Foster, Come Where My Love Lies Dreaming, was intended for quartet, and this is the composition which the

²³ For further reference to the association of Foster and "H..." (Henry Kleber), see pages 164, 165.

students of Foster are most likely to admit may have had the assistance of Henry Kleber. The Kleber descendants have maintained, and do still, that their progenitor aided in the preparation, and Howard, Foster's biographer, has gone so far as to say that "Kleber may have composed himself the little 'coda' at the end, where the top voice is brought to a high A in operatic style."²⁹

Foster must have received a severe blow in the first month of 1855, by the sudden death of his mother.³⁰ This was followed by the death of his father in July, and by that of brother Dunning in March, 1856. Only one song was copyrighted in 1856, and only one in 1857. Still, in those years the song

29 Howard, op.cit., 251ff.

30 The following account of the death of Stephen's mother appeared in the Pittsburgh Gazette on January 19, 1855:

Sudden Death on Marbury Street

Mrs. Foster, of Allegheny City, wife of Mr. M. B. Foster, died suddenly yesterday afternoon under the following circumstances: Mrs. Foster was visiting Mrs. Evans, who resides on Penn Street; she took dinner there, and did not seem in the least unwell. Dinner over, she started for her home, but was suddenly taken ill while walking along Marbury street. She walked to the front door of the residence of Mr. Loy and rang the bell. Before the bell was answered, Mrs. Foster had opened the door, walked into the parlor, and fallen upon the floor, where the servant found her. She was groaning and in much pain. Mrs. Loy hearing the noise, came down stairs, and upon questioning Mrs. Foster received a reply that she was very sick and thought she was dying. Dr. Irwin was immediately sent for, and every possible attention was given to the unfortunate deceased. He found her pulse entirely gone and she suffering the most acute pain. A few moments after his arrival she was dead. Apoplexy is supposed to have been the cause of this sudden and heart-rending casualty. Mrs. Foster was the mother of Stephen C. Foster, the well known author of various Ethiopian melodies.

writer was able to take part in serenading parties, and, in 1856,³¹ he helped organize the Buchanan Glee Club. For this club Stephen served as "Musical Director," wrote two political poems, and adapted some music to the poems.

By the end of January, 1857, the total emolument which had come to Foster from royalties and cash sales of his publications since November 14, 1849, was given by him as \$10,813.31, or an average of about \$1,425 for each year. During the years 1851, 1859, and up until the time he left Allegheny for the last time, in March or April, 1860, Foster published thirteen more compositions, all of which were songs. Five were published in each of the two first years, and three appeared in February, 1860. With these additional songs and four more which were published when he was living in Warren, Ohio, before going finally to New York in August, 1860, his total known earnings since 1849 were \$15,091.03, or about a \$1,372 average per year. It would seem reasonable to assume that his income should have been greater in the later than in the earlier years from 1849 to 1860, but just the reverse appears to have been the case. However, his income may have been slightly more than that definitely known, for, in 1863, Foster is³² reported to have told George Cooper, in New York, that he "had had a regular income of \$1,500 a year from his songs," and Cooper was under the impression that Foster, "although in desti-

31 James Buchanan who became President of the United States in 1857, was the brother of Edward V. Buchanan, the husband of Stephen's sister, Ann Eliza.

32 George Cooper came to know Stephen Foster in New York, and he wrote the words for many of the latter's compositions which appeared between 1862 and 1869. The two men were close friends at the time of Foster's death; it was Cooper who visited him in Bellevue Hospital and who sent word to Morrison Foster of Stephen's death. Cooper became famous later as the author of Sweet Genevieve, with music composed by Henry Tucker.

tution himself," was even then "supporting his wife and daughter in Pittsburgh."³³

Among the twelve songs published in 1862, was the now famous Old Black Joe, but it is not definitely established that this song was composed in Pittsburgh. The song was copyrighted when the author was living in New York, although its verses are in the manuscript book which Foster probably left in Pittsburgh when he went away.

While yet living in Allegheny and Pittsburgh, Foster had known privation and want, but in New York he came to know them very intimately. His greatest mistake appears to have been that of leaving his old acquaintances in Allegheny and Pittsburgh, for in New York he wrote few compositions worthy of his pen, and his last years were not pleasant ones. While living in New York, he published about one-half of his total number of compositions,³⁴ but he wrote little of lasting value in that city. An exception was Beautiful Dreamer, which appeared less than two months after his death. It is possible, too, that he may have written Old Black Joe soon after arriving in New York. Foster wrote much during his last three years because he needed money, and because publishers were eager to buy his compositions—if they did not have to pay too highly for them.

On January 10, 1864, Foster suffered an injury in his room and was taken to Bellevue Hospital, where he died three days later. The body was brought home by his brothers Morrison and

³³ Milligan, *op. cit.*, 103, 104.

³⁴ There are today in the Foster Hall Collection at the University of Pittsburgh, two hundred one compositions credited to Foster.

Henry, and his wife Jane, who had gone to New York immediately upon learning of his death through George Cooper. The Pennsylvania Railroad Company carried the party free of charge, and the Adams Express Company declined payment for transporting the body.

Funeral service was held in Trinity Episcopal Church on Sixth Avenue, Pittsburgh, January 21, 1864, with Reverend C.E. Swope, Rector of Trinity, officiating and being assisted by Reverend Page of Christ Church, Allegheny. Henry Kleber had charge of the music, and Kleber sang an aria from the oratorio Joseph and His
 35
Brethern. At the Allegheny Cemetery gate the funeral procession was met by the "Citizens Brass Band" which played Come Where My Love Lies Dreaming and Old Folks at Home.

Memorials have since been erected to Stephen Collins Foster, and the finest of these is the one in Oakland, Pittsburgh, on the campus of the University of Pittsburgh. In this memorial is housed the wide collection by Josiah Kirby Lilly, of letters, manuscripts, published music, and other items bearing on the life of the great song writer.

To the question of What was the influence of Foster at Pittsburgh and elsewhere? much can be said. Certainly his rollicking songs, such as Oh! Susanna, Camptown Races, and others of similar nature, have been sources of innocent pleasure for many thousands of persons, and these do not include the many other thousands who have enjoyed singing and listening to songs such as Old Folks at Home, Old Uncle Ned, My Old Kentucky Home, Old Dog

Trav, Massa's in de Cold Ground, Jeanie with the Light Brown Hair,
Old Black Joe, Beautiful Dreamer, and others. Certainly, too,
 Foster's songs had an influence on the minstrel show. Even as
 early as 1852, Foster had felt that by his efforts he had "done
 a great deal to build up a taste for the Ethiopian songs among
 refined people," and twenty-five years later the same judgment
 was made by R. I. Nevin. Nevin, in 1867, gave his opinion of
 36
 Foster's influence on Negro minstrelsy as follows:

Up to this period [1845] if negro minstrelsy had made some
 progress, it was not marked by much improvement. . . . The
 intuitive utterance of the art was misapprehended or perverted
 altogether. Its naive misconceits were construed into course
 blunders; its pleasing incongruities were resolved to meaningless
 jargon. Gibberish became the staple of its compositions. Slang
 phrases and crude jests, all odds and ends of vulgar sentiments,
 without regard to the idiosyncrasies of the negro, were caught up,
 jumbled together in rhyme, and, rendered into the lingo presumed
 to be genuine, ... The character of the music underwent a
 change. Original airs were composed from time to time, but the
 songs were more generally adaptations of tunes in vogue among
 Hard-Shell Baptists in Tennessee and at Methodist camp-meetings
 in Kentucky, and of backwoods melodies, such as had been invented
 for native ballads by "settlement" masters and brought into
 general circulation by stage-drivers, wagoners, cattle-drovers,
 and other such itinerants of earlier days. Music of the concert-
 room was drafted into the service, and selections from the
 inferior operas, with the necessary mutilation of the text, of
 course; so that the whole school of negro minstrelsy threatened
 a lapse, when its course of decline was suddenly and effectually
 arrested . . . [by] him who was to prove the reformer of his
 art.

The one who "arrested" the decline of negro minstrelsy
 and who "was to prove the reformer of his art" was Stephen
 Foster. It was the genius of Foster which aided materially in
 raising the standards of the minstrel show after 1845.

36 Nevin, "Stephen Foster and Negro Minstrelsy," loc.cit.

Foster wrote from the heart, and the melodies he created live today in the hearts of others. He felt that he had failed; yet his songs did much to set America singing. One needs but listen to his songs in the proper setting to see the beauty of his melodies and lyrics. His songs have been sung so widely in the United States, and throughout the world, during the past hundred years that they have come to represent a part of the folk-melodies of a people.

It should be noted, too, that Foster wrote the songs Old Folks at Home (1851), Oh! Boys, Carry Me 'Long (1851), Massa's in de Cold Ground (1852), My Old Kentucky Home (1853), Old Black Joe (1860), and others, at a time of intense national concern over the status of the Negro. In 1850, a great compromise had been effected between the North and the South, but this had done little to alleviate Abolitionists' sentiments in the North. One of the provisions of the Compromise of 1850 was a new and more effective Fugitive Slave Law, with all the shameful features of the former law. The issue of slavery was uppermost in the minds of many persons during the decade which followed. Some of Foster's songs, undoubtedly, had the effect of showing the Negro as a fellow man in this period, in much the same manner as Harriet Beecher Stowe's novel Uncle Tom's Cabin (1852) was a great moral force in the nation.

II.

STATE OF MUSIC AT THE MIDDLE OF THE CENTURY

Musical bands were prominent in Pittsburgh after the fire of 1845. The fire had left the city highly conscious of its fire-fighting needs, and efforts were made to extend its fire-fighting equipment. From this developed more efficient tools, machines, and personnels for the fire brigades—and numerous firemen's soirées and parades. The soirées and parades were thought necessary from time to time in order that additional financial aid might be encouraged, that the public might have opportunities for viewing recently purchased equipment, and, no doubt, that rival brigades might have occasions for some pompous displays. At each of the soirées, which might have been a social affair, an entertainment in a public hall, a dance, or a parade, a musical band was usually present, and for each of the larger parades many bands were used.

Most of the firemen's bands were organized largely from within the memberships of the brigades themselves, and they are said to have "discoursed excellent and abundant" music. Sometimes only one company would sponsor a soirée, and then again several brigades might pool their talents in one "Grand Soirée." The "grand soirées" were most often parades, and in the

parades each company seems to have been led by its own musical band, which frequently was carried along in an "omnibus" while the rest of the company walked. On one occasion, in 1847, it was noticed with regard to one company, that the "colored musicians rode as the white men walked in front and rear."¹ Each particular company always tried to show itself in the best possible manner, for this was a time when rivalries among the fire brigades marked the progress of fire protection in Pittsburgh and Allegheny. Among the companies which took part in these public exhibitions were: Vigilant, Eagle, Relief, Independence, Good Will, Good Intent, Niagara, Neptune, Duquesne, Allegheny, La Fayette, Washington and Hope.²

The most active and the best known musical band in Pittsburgh in the forties was that of Isaac White, the Professor of Instrumental Music at The Pittsburgh Musical Academy. This band master had been in Pittsburgh since about 1843. In 1844, he was teaching music at 42 Market Street,³ and, in 1846, he became associated with the Academy.⁴ The White's Band,⁵ which was led by Professor White and by J.S. Marsh,⁶ used both string and wind instruments,⁷ had about fifteen players, and was called the "best Band" that had "ever been organized in Pittsburgh."⁸ It provided the city with many "Grand Soirées" until 1850. Of its many an-

1 Gazette, September 13, 1847.

2 Post, December 21, 1849; Morning Chronicle, December 19, 1849.

3 Evens, op.cit., I, 93, January, 1844.

4 Gazette, April 29, 1846; April 24, 1847.

5 Evens, op.cit., VI, 7, September, 1848.

6 Gazette, December 2, 1846.

7 Ibid., August 21, 1847.

8 Post, September 7, 1847.

nouncements in the newspapers, the following appears to show the kind of music it rendered. The occasion was a soiree in Athenaeum Hall announced for September 6, 1847. The "programme" was published as follows:

Part First

1. Grand Rail Road March,.....Walch
2. Pasredouble.....Walch
3. Somnambula Quick Step,.....[sic]
4. New Orleans March,.....Cotes
5. Quartette-Mark the Song of Jubilee, on the
Neocor Valve Trombone, Onphiclide and Trom-
bacello,.....[sic]
6. Chicadee Waltz,.....Zanoni
7. Duett on Two Concert Horns,.....[sic]
8. Quick Stel (Bass Solo),.....[sic]

Intermission (10 minutes)

Part Second

1. Grand Overture (String Band),.....[sic]
2. Quartette-Two Violins, Violincello and Flute,...Schwinde
3. Napoleon's Imperial March,.....Boildien
4. The Aurora Waltzes, with an Introduction and
Coda,.....Labitsky
5. Quartette-Two Violins, Violincello and B
Clarinet Obligato,.....Kuffner
6. Italian March,.....Cotes
7. Love Not Quick Step,.....Braham
8. The Concert will conclude with an Extract
from the Opera of Leonora,.....Fry

The performances of the White's Band were usually of a charitable nature, with part of the proceeds going to the St. Paul's Orphanage or some other similar institution, and they were well advertised. They were sometimes managed by such civic-minded men as Honorable C. Snaker, John B. Guthrie, John Layton, William B. Mitcheltree, Jr., John Downing, and C. L. Magee. Occasion-

10

9 Gazette, September 6, 1847.

10 Gazette, January 11, 1848; Post, December 23, 1848.

ally, Professor White conducted, also, other instrumental groups which were gotten up especially for benefit performances.

Pittsburgh was not without its visiting bands and orchestras from the East, when White was giving his benefit performances. From time to time such visited the city, and part of their proceeds, likewise, usually went to charity. The concerts of these visitors were of some influence on the development of music in the city because they brought new music and improved instruments to Pittsburgh. Of these visiting instrumentalists of the 1840's special mention might be made of one group, which is said to have been the first musical band to perform

11

Kotzwara's Battle of Prague in the city. This was the J.

Johnston and Company Brass Band, which after the concert in Pittsburgh went to play for a temperance meeting of the "Washington Total Abstinence Society" in Allegheny. At this meeting in Allegheny the band members were severely man-handled and several of their instruments were damaged by some non-members of the

12

temperance society. The Major of Allegheny, who was then William B. Foster, the father of Stephen C. Foster, tried to restore order at the meeting, but without success. The meeting was broken up and the trouble makers got away.

11 Evens, op.cit., I, 88, May 13, 1843. The announced program called for a rendition of the performance as follows: 1. Grand March; 2. Word of command; 3. First signal cannon; 4. Bugle call for cavalry; 5. Answer to signal cannon; 6. Trumpet call and three cannon; 7. Flying bullets, trumpet and kettle drum; 8. Attack with swords and horse gallop; 9. Trumpet, dragoons advancing; 10. Heavy cannonade; 11. Running fire; 12. Trumpet of recall and three cannon; 13. Cries of the wounded; 14. Trumpet of victory; 15. Turkish Quick-step; 16. Go to bed, Tom; 17. Trumpet; 18. Finale, Turkish Quick-step.

12 Evens, op.cit., I, 88, loc.cit.

One of the things which William Evens had wished clearly to be understood with regard to his teaching was that he taught "NO PATENT NOTES!" The "patent notes" were various devices in musical notation which were intended to simplify the study of music. Frequently they were different shaped and different colored notes, to indicate differences in time and pitch. Some of the notes were shaped in such manner as to resemble grains of buckwheat, and because of this they later came to be commonly known as "buckwheat notes."

In the first half of the 1850's, but more especially in the last half, Pittsburgh experienced some agitation for the introduction of new systems of notation in the teaching of music. It was felt by some teachers that, for the most part, too much theory was taught, and that most people did not need an understanding of tones, semitones, flats, sharps, naturals, majors, minors, transposition of keys, treble, bass, tenor, etc. to sing well. Much time was wasted, they thought, and they looked for more efficient methods of giving their pupils a practical knowledge of music. It was felt, too, that for the beginning pupil the study of the conventional system of notation was too discouraging.

One of the new systems which was experimented with in
 13
 Pittsburgh and which received more attention than any other was called The Numerical System, or The Boston Numerical Harmony. By this system it was "proposed" to "wipe out" all lines, clefs, and

14

notes, and, instead, to have but one straight line. In any major key, the fundamental note was indicated by the number 1, and all the intervals were made to correspond to it. In any minor key, the major intervals were given throughout, with the key note being number 6, which would correspond to la in modern solmization. The different octaves were shown by writing the numbers either below the clef, on the clef, or above the clef.

A. F. Marthens claimed that by this method "a month's tuition [was] worth a year of the old," and that in the case of one pupil, less than four weeks' practice had made him so proficient in reading music as to equal, except for "accuracy in keeping time," the reading ability of persons who had spent several winters in study of music.

Marthens was one of the younger teachers of Pittsburgh, and he perhaps over-rated the merits of the new system. His views were supported by some teachers, but probably not by the older teachers of long experience. It appears certain that the proposed system would have been opposed by the oldest teacher, William Evens, and there were other "gentlemen who [had] devoted years of study to the old system" and who felt that even though

14 The different pitches were indicated as follows for soprano, alto, tenor and bass:

Soprano or Alto													
1	2	3	4	5	6	7	1	2	3	4	5	6	7
Tenor or Bass													
1	2	3	4	5	6	7	1	2	3	4	5	6	7

Numericals having the relation of whole notes were represented by a numeral and a dash, 1-, 2-, 3-, etc.; half notes were shown by plain numerals, 1, 2, 3, etc.; quarter notes, 1', 2', 3', etc.; sixteenth, 1, 2, 3, etc., and thirty-second, 1, 2, 3, etc.

15 Gazette, September 16, 1846.

the new method might increase "the practical portion" of music in general, it would still give "merely a superficial knowledge of the science, and that, therefore, its general adoption would be followed by a decrease of theoretical knowledge."¹⁶

Pittsburgh seems not to have been the only place where new systems of notation were given serious thought at this time. The Numerical System had come from Boston, and it was advertised¹⁷ in a Boston magazine which was widely read in the United States. A few years later, as has been pointed out in previous pages, an attempt was made to introduce a new system of teaching music to all the public schools of Pennsylvania, and, in 1851, the subject had grown to such proportion that Lowell Mason gave special attention to it at Pittsburgh during the convention of music teachers.

The use of "patent," or "buckwheat," notes by some teachers was only part of a general effort about the middle of the nineteenth century to improve the teaching of music. Articles on the subject and on how music was taught in foreign countries, especially in Germany and France, appeared quite often in the newspapers of Pittsburgh during the late forties. Other subjects were considered, too, and some of the writings embodied thoughts on education which might not appear out of place in a modern book on pedagogy. As an example of this, an editorial, in

¹⁶ Gazette, September 25, 1846.

¹⁷ American Journal of Music (Boston), V, 135-136, 138, December 30, 1846.

1848, defined teaching as a "science, the object of which [was] to draw out the mind of the pupil, and form it to habits of thought and methodical arrangement" which would be helpful in later life.¹⁸

The musicians of Pittsburgh after 1845 were provided with supplies by a number of music stores. The fire left the city with but one such store with sufficient stock to do business, according to C.C. Mellor. This was the John H. Mellor Company, at 31 Wood Street, which did a flourishing business for a time. But the store of William D. Smith, 88 Wood Street, was continued apparently in a small way, by Smith until 1848, when he sold out to Mellor.¹⁹

Another music establishment was that of Frederick Blume,²⁰ at the corner of Penn and St. Clair Streets. Blume had first opened his business as a dealer in organs, pianos, music, musical instruments,²¹ and choir seats in 1839. At the same time, or shortly thereafter, he began manufacturing pianos. In 1846, he changed the location of his business to 112 Wood Street, and he found the new location very favorable, according to his announcement.²² Blume, it will be remembered, was the dealer with whom Henry Rohbock became associated in 1846, and it has been thought that this dealer may have been instrumental in bringing the piano teacher

18 Gazette, January 16, 1843.

19 Supra, 96.

20 Now Penn Avenue and Sixth Street.

21 Gazette, April 8, 1845.

22 Ibid., November 2, 1846.

to Pittsburgh.²³ By 1848, Blume claimed that the demand for his pianos was so great he was unable to supply it from his manufactory and he found it necessary to import pianos from Hamburg, Germany.²⁴ The make of pianos he imported was that of Baumgarten and Heins of Hamburg.²⁵ Blume, although perhaps doing some harm to his business through his intemperate habits,²⁶ continued as a dealer in pianos until sometime in 1850. After 1850, the business was operated by his wife, Charlotte Blume.²⁷

Messrs. Sulzner and Landman opened a music store at 40 Market Street in 1849.²⁸ These two gentlemen had come to Pittsburgh during the first half of 1849, and their arrival excited some expectation in musical circles. Both came "highly recommended" as "practical musicians of no common order of talent," and were said to have had wide acquaintance with well known artists and musical establishments in France and Germany.²⁹

Soon after arriving, the two musicians organized an orchestra, "the finest . . . ever . . . produced" in Pittsburgh,³⁰ which contained two kettle drums and a Boehm flute. The performance succeeded in advertising the new store and that both Sulz-

23 Mellor, *Autobiography*, *op.cit.*, 79.

24 *Gazette*, January 6, 1848.

25 Mellor, John H. Mellor, *op.cit.*, 82.

26 *Ibid.*

27 *Post*, October 24, 1850; *Gazette*, June 8, 1855; April 3, 1857.

28 Evens, *op.cit.*, I, 24, December 17, 1849.

29 *Ibid.*

30 Evens, *op.cit.*, I, 24, March 7, 1850. It was claimed that this was the first use in Pittsburgh of either the kettle drum or the Boehm system flute. However, a kettle drum had been announced as part of the Frank Johnston and Company Brass Band which visited the city in 1843 (*supra*, 263 n), and a Boehm system flute was on the program of another visitor, W.J. Davis, in 1844 (*Post*, October 26, November 4, 1844).

ner and Landman were "excellent" musicians, the former as a flutist and the latter as a violinist.

Other stores of the city participated in the music trade of the forties. Henry Kleber opened his first store in 1846, as has been shown. C.H. Kay and Company, at Wood and Third Streets, had³¹ "flutes, melodies, airs, dances and cotillions." The Ingram Book Store, on Market Street, sold the Select Melodies of William Hunter, and other music.³² J.L. Read, on Fourth Street near Market, kept a supply of sacred music,³³ and William Arlidge, at the top of Federal Street in Allegheny,³⁴ "under the hill," sold organs. And the building of organs was not neglected at the time. The community of Uniontown, Pennsylvania, was supplied with such an instrument made in Pittsburgh in 1843,³⁵ and the organ of the First Baptist Church of Pittsburgh was built by Stark and Reinhardt³⁶ of the city in 1847.

The introduction of music to the public schools, the fire of 1845, Henry Rohbock and the minstrels were each in some measure responsible for Pittsburgh's music after 1845. The schools performed more secular than sacred music. The fire caused the organization of innumerable bands. Henry Rohbock interested his pupils in music, and the minstrels provided much entertainment at the theaters and the ice cream parlors. Henry Kleber should be remembered as an influence at the time, also, with his teaching

31 Gazette, April 30, 1840; Post January 7, 1846.

32 Christian Advocate, July 26, 1843. William Hunter was editor of this newspaper.

33 Ibid., February 10, 1847.

34 Evens, op. cit., VI, 1, September, 1846.

35 Mercury, March 24, 1843.

36 Gazette, December 31, 1847.

and musical engagements after 1836, his brass band after 1839, and his store after 1846.

Many of Pittsburgh's musical concerts were still those which presented only sacred music, and prejudices concerning church music lessened as the decade drew to a close. Choirs, as already noted, had been formed in more than half the churches before 1845, and these choirs occasionally gave public concerts. Sometimes they performed alone, but more often it was with the assistance of other interested musicians. The choir of the Cumberland Presbyterian Church, under the direction of M.H. Pease, the musician who with J.H. McMillin published The Pittsburgh Musical Instructor Magazine,³⁷ announced a concert in May, 1843.

Similar concerts were given by choirs in 1846, 1847, and 1849. One of the church choirs not already mentioned and which was active at the time was that of the First English Evangelical Lutheran Church on Seventh Street. This choir announced one of its³⁸ concerts on December 2, 1846. The concert was scheduled for the church on December 4, under the direction of the leader of the choir, Thomas Fownes, who would have the assistance of White's Band, Professor Rohbock, Messrs. Lawton, Marthens, Herrman, Smith, and "the principal singers of Pittsburgh and Allegheny."

"One of the most pleasing signs of mental and moral improvement" in the community said the Gazette in November, 1848,³⁹ was the "increasing attention" being given to music. It denied

³⁷ Mercury, May 25, 27, 1843.

³⁸ Gazette, December 2, 1846.

³⁹ November 18, 1848.



the prevailing impression that Pittsburgh and Allegheny "had but little musical talent," and it suggested to Henry Kleber and others "the propriety of giving a Concert in one of the public Halls of the city." The reason for the suggestion, the writer added, was that while both Pittsburgh and Allegheny possessed "teachers of the first order" and had pupils who made "as good progress" as those in the eastern cities, the teachers and pupils were "content to play and sing in private" and the public was left unaware of the communities' musical progress. Such private soirées was the practice, too, it appears, of well known musicians, who were accustomed to performing at the musicales such music⁴⁰ as vocal and instrumental solos, duets, trios, and even choruses.

Other articles were published during 1848 and 1849, extolling the quality of music at private soirées and expressing regret that such music was not made available to the public. Yet, little progress was made in either year toward correcting the condition. At the end of 1849, teachers and pupils still preferred to sing and play in private drawing rooms. One cause for this, undoubtedly, concerned the young ladies. Proprieties of the day dictated that it was "improper" for young ladies to sing in public; and although not everyone thought well of the custom, it was yet strong to keep most young ladies from appearing in public concerts. In an attempt to show the invalidity for a practice which was keeping much of Pittsburgh's music from the public, the⁴¹ Gazette published the following article in December, 1849:

⁴⁰ Gazette, November 18, 1848.

⁴¹ Ibid., December 6, 1849.

Musical Progress

As there is a very fair share of musical talent in Pittsburgh, I have thought it would not be amiss to call attention of your readers to an important advance which has been made in the way of encouragement to the art, by the lovers of music, in our eastern cities. It has, at length, become customary and fashionable—if fashion must be quoted—for young ladies who have musical talent and education, to give this delightful accomplishment a more extended influence, by becoming active members of amateur societies, and singing in public. The effect has been magical. It is no longer a matter of difficulty to get up a creditable private, or charity concert. About a month ago, the first of a series of winter soirees was given, in Philadelphia by a club composed of the most respectable young ladies and gentlemen of the city. Every influence which may give assurance of success in such an undertaking was represented, for the members belong to the circles in which we find the talent, wit, and fashion of the Quaker City.

Now, let me ask: Why is there not such a society in Pittsburgh? I am sure it would tend greatly to improve the musical taste of our citizens. Our young ladies, upon whose musical education large sums are so freely lavished, are in especial need of such an association, as they never hear operas or regular concerts with orchestras, except when they go abroad. The attempt would have been made long ago, I am confident, had it not been considered by some, "improper" for young ladies to sing in public, but as the objection has no other foundation than the decrees of custom and fashion, it is no longer valid, inasmuch as these twin tyrants have now decided against it.

A society of this kind might, moreover, by sale of its tickets give great assistance to our public charities, which it must with shame be confessed, are not very generously supported I think.

In 1850, Pittsburgh's music changed very little from the previous year. Several charity concerts were arranged by Henry Kleber, B. Vogel, and Signor Giamboni, who were usually among the participants, also. Vogel gave a concert during May in which he had a "full orchestra," and the assistance of Miss Margaret Kraft, a vocalist of Pittsburgh, and Miss Bechtler, a visiting singer from
42
Germany. A few other performances were announced as directed by

Heber, and Giamboni. One of the latter's concerts will serve to show the kind of music presented at this time in the city. This concert was given with the aid of Miss Kraft, and Messrs. Harbordt and Feine, Master Warwood, and Henry Heber as follows:

43

Part First

1. Overture, Instrumental, ... Rossini
2. Trio, (Opera Attila) Miss Kraft,
Messrs. Giamboni and Heber, ... Verdi
3. Grand Aria, (from Barber of Seville)
Signor Giamboni, ... Rossini
4. Solo, Piano, Mr. Harbordt, Grant Fantaisie
from Pille du Regiment, ... Cramer
5. The Serenade, English Ballad, Miss Kraft, ... Schubert
6. Solo, Violin, brilliant variations,
composed and executed by, ... Mr. C. Feine
7. Grand Duett, (Elise and Claudio)
Miss Kraft and Signor Giamboni, ... Mercadante

Part Second

1. Solo, Violincello, from Sombambula,
by Mr. Harbordt, ... Romberg
2. Song, (Lucia di Lamermoor) Mr. Heber, ... Donizetti
3. Rataplan, (by particular request), ... Sig. Giamboni
4. Song, May Breezes, Miss Kraft, ... [sic]
5. Solo, Violin, brilliant variations,
Master Warwood, ... Thirlwall
6. Grand Trio, Miss Kraft, Messrs.
Giamboni and Heber, ... Verdi

During 1850, it was lamented by one writer that Pittsburgh could not provide better music than was offered. He said that the city's music had "deteriorated" to brass instruments, and that the "science" of oratorio had almost left entirely. He claimed the

44

43 Evans, op. cit., I, 24, October 26, 1850. The concert was announced for October 28.

44 Ibid., I, 86, July 2, 1850.

condition had grown worse over the past five years, and he hoped for improvement before "the science" left the city "altogether."

However, it should be remembered that the city still had its church choirs, and its public school musical exhibitions and concerts. Also, there were itinerant musicians who gave concerts of vocal music from time to time.⁴⁵ Among the visitors were the blind musicians, already spoken of, from the school in Philadelphia. Vocal music was sometimes performed by the blind pupils⁴⁶ in the German language, as well as English. Pittsburgh was not totally without music other than that of brass bands during this period, as might be assumed from the lament of the above writer.

⁴⁵ Gazette, February 2, March 29, April 5, May 11, June 4, 1849.

⁴⁶ Christian Advocate, September 6, 1846.

III.

MUSICAL EVENTS AND MUSICIANS OF THE EARLY 1850's

The first musical organization in Pittsburgh to surpass the record of seventeen years service set by the Allegheny Musical Society of 1819, was The Frohsinn Society. This organization was begun in November, 1850; it was still active in 1885, and it probably existed for about ten years after 1885, or until the death of its very well known director, Franz Lohmann, in 1899.

The Frohsinn Society during its first ten years had a membership of about fifty, among whom were both instrumentalists and vocalists. One of the founders was Henry Kleber, and some of those who performed for the society during the early years were Henry and Augustus Kleber, Emil Foerster, Henry Brecht, Nicholas Young and the Young Band, Mr. and Mrs. Charles Graebe, and the former Miss Margaret Kraft (Mrs. John E. Downing). Toward the end of each year the society gave one of its concerts as a birthday celebration, and these concerts were said to have been "always good."

About 1860, the society came under the direction of Pro-

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- 1 "Twenty-fifth Anniversary of Froshinn Society," Post, November 14, 1875.
 - 2 Foerster, op.cit., III, 78, January, 1887.
 - 3 Adolph M. Foerster, "Outline of Musical History of Pittsburgh," Musical Forecast, op.cit., February, 1923.
 - 4 Gazette, November 11, 1858; Post, May 18, 21, 1859; Pittsburgh True Press, May 21, 1859.
 - 5 Post, December 13, 18, 1862.

fessor J. Dingeldein, and while under him and his successors it gave many concerts. In 1885, at Brooklyn, New York, the organization gained national fame in the National Saengerfest when it was led to victory by Franz Lohmann. It sang at the time, Lohmann's own composition, Wach auf Mein Lohn, which Dudley Buck, who was present, pronounced too difficult for the other clubs to sing.

The Frohsinns seem to have met in a congenial way for rehearsals, and while their chief interest was music, there was, also, a social side. They frequently in the early years concluded the rehearsals with friendly gatherings around tables of food and refreshments. On one such occasion, "shortly after twelve on Saturday night," in the Athenaeum Building, all the Frohsinns who were at rehearsal, thirty-two of them, were arrested for disorderly conduct.⁷ Some of the members had indulged in "a glass of lager," said the newspaper, and the singing was far too loud for midnight. When arraigned before the magistrate, all the members gave their names in strange Teutonic terms to the bewilderment of the official. Word of the difficult situation was sent to the mayor, and after a short delay he responded with a note discharging all the prisoners.

Two other organizations which had their beginnings in the early fifties were the Harmonia Society and the Pittsburgh Quartette Club. The first was a male chorus of about forty-five voices under the direction of Mr. Herrman. It made its début on

6 Foerster, Scrapbooks, op.cit., III, 78, January, 1887.

7 Pittsburgh Evening Chronicle newspaper, September 27, 1858.

8

March 24, 1851, in Lafayette Hall. The occasion was a relief concert given for the benefit of the Allegheny Ladies Relief Society. The Pittsburgh Quartette Club was organized by J. E. Foster, T. J. Craig, T. B. Ballard and H. Holmes, Jr., in the winter of 1851-1852. This was a vocal quartet. It gave several concerts in 1852 and 1853, and the individual members, especially Foster and Ballard, were frequently engaged by visiting artists to assist in performances in the city. The club prepared for its concerts carefully, and in its short life of about three years, enjoyed at times a "very large and fashionable" attendance at its concerts.

Pittsburgh was visited during the early 1850's by several musicians who were then enjoying national, and even international, renown. Among these were William Vincent Wallace, Ole Bull, and the eight-year-old prodigy, who became world famous, Adelina Patti. But the visits which elicited the greatest response in the city were those of the Swedish songstress, Jenny Lind. For many months before her visit, it was hoped she would come to Pittsburgh; and when the announcement was made that she would appear at Masonic Hall, the concert was awaited with great expectancy. P. T. Barnum, the great showman, who was Jenny Lind's manager on her American tour, had so well advertised the singer's

8 Gazette, March 20, 1851; Post, March 20, 1851.

9 Gazette, August 18, 1852.

10 J. E. Foster's name frequently appeared in newspaper notices without the initials. This has caused some writers to wonder if the "Foster" referred to was Stephen Collins Foster. It has led to the assumption, also, that S. C. Foster was the organizer of the Pittsburgh Quartette Club. However, it appears that J. E. Foster and S. C. Foster were not the same.

talents that "everyone knew of her and entertained the most
extravagant expectations concerning her."¹¹ The newspapers devoted
considerable space to her musical ability and the anticipated concert,¹² with the result that there developed a great demand for
tickets. Thereupon, the tickets were auctioned, instead of being
sold through the regular box office and stores.

The famous singer visited Pittsburgh twice during 1851,¹³
the first time on April 25, and the second on November 13, with
both concerts being given in Masonic Hall. For the first concert¹⁴
the sale of tickets amounted to over eight thousand dollars, the
first ticket being purchased, so it was said, for fifty dollars by
one J.A. Chambers from San Francisco, California. The rest of the
tickets brought an average of about seven dollars apiece.

Barnum seems to have left little to chance in the publicity of his protégé. As an example of this, he let it be known
that the singer would arrive by steamboat and when she would
arrive, knowing that this would bring many people to the wharf to
see her disembark. After getting her past the crowd at the wharf,
she was taken to the Monongahela House, where a "splendid suit
of rooms" was provided, in which it was said "a splendid Chickering
piano furnished by John H. Mellow graces the parlor."¹⁵ In the
evening she sang the following to a crowded house:¹⁶

¹¹ Mellow, *Autobiography*, *op.cit.*, 72.

¹² *Post*, April 26, 1851.

¹³ *Ibid.*, November 13, 1851.

¹⁴ *Ibid.*, April 26, 1851; Mellow, *Autobiography*, *op.cit.*, 75.
Masonic Hall had a seating capacity of 1,120.

¹⁵ Mellow, *ibid.*, 72.

¹⁶ *Post*, April 25, 1851.

Recitative, Care Compagne
 Cavatine, ..Com per me sereno (Sonnambula), ...Bellini
 Air, ...On mighty pens (The Creation), ...Haydn
 The Gipsy Song, ...Meyerbeer
 Ballad, ...Home, Sweet Home, ...Bishop

Many persons were unable to gain admission to the concert, and after the concert a crowd of the curious gathered around Masonic Hall to see the "Nightingale" when she emerged. However, the star became frightened and remained in her dressing room for a long time, hoping the crowd would disperse. This caused some of the young men to throw stones at the dressing room window and to otherwise disturb the singer. The crowd would not leave, and, finally, about midnight, rescue came to her in the form of a drayman named Keatting. He led her down a back stairway, broke down a fence, and took her into Virgin Alley, and up to Smithfield Street. When they reached Smithfield, they noticed a large crowd at Fifth and Smithfield, and the now thoroughly frightened singer insisted upon keeping on up Virgin Alley to Grant Street, then following Grant to Water Street and down to the hotel. The method of her escape soon became known to the newspapers, and Keatting was regarded as the hero of the hour.

On the day following the concert, at the time when the boat on which Miss Lind had booked passage was about to leave the Monongahela wharf, a second boisterous gathering occurred at the entrance to the Monongahela House. She became frightened again, refused to leave the hotel by the normal route, and had to be taken out the back way again and driven by carriage around the crowd.

The newspapers were very indignant for several days over the treatment accorded the visitor by those whom they called the "bhoys." Yet, Jenny returned during the year, on November 13, and gave a second concert. For this concert, the prices of tickets were fixed at four, three, and two dollars, with no auction. During the first concert, the auction had been responsible for some dissatisfaction, but the second visit went along decorously, with everyone apparently satisfied.

Except for the efforts of The Froshinn Society and the Harmonia Society, no attempt was made in Pittsburgh to unite the musical talent of the city in one organization from December, 1846, to November, 1852. Pittsburgh's music during the seven years was performed largely by small groups of local musicians and by visiting artists. It frequently happened that local musicians, especially accompanists, assisted the visitors at the latter's concerts, and occasionally the visitors appeared in locally-sponsored benefit performances.

Some of the active local musicians of Pittsburgh at the time were Henry Kleber, Augustus Kleber, Herr B. Vogel, U. Giamboni, Madame Bornstein-Ruth (Mrs. C. Hoffman after 1850), Miss Margaret Kraft (Mrs. John E. Downing after 1855), and Messrs. M. Feine, C. Feine, Francis Harbordt, Nicholas Young, Francis Laube, C. Anger, J. Feileison, J. L. Koethen, S. Dixon, J. E. Foster, T. J. Craig, T. B. Ballard, H. Holmes, Jr., Victor DeHam, Henry Fowmes, S. Hauser, Henry Rohbock, G. W. Brainard, Christian Noth, and Charles S. Bosworth. All of these were active

in the early 1850's, and a fair number of them continued so for many years. And among them appear to have been some excellent musicians who could, and occasionally did, give concerts without the aid of others. Herr Vogel, for instance, was an excellent violinist whose execution was compared at times with that of the celebrated Ole Bull. Vogel gave many concerts in Pittsburgh and in communities as far away from the city as Wheeling, Virginia (now West Virginia).¹⁷ He had once been a pupil of Ludwig Spohr¹⁸ in Germany, and it was claimed that he and Professor Louis Zitterbart¹⁹ could perform "exquisite music" on the violin.²⁰ Another excellent violinist, and composer, was C. Feine.

Madame Bornstein-Ruth had been a student at the Conservatory of Vienna, in Europe.²¹ She appeared at Pittsburgh for the first time in Wilkins Hall, on March 12, 1850, with Vogel, Giamboni and Henry Kleber. This was the concert which resulted in the altercation between the Kleber brothers and J.C. Schaad, which has been related in previous pages.²² The program for March 12 was announced as follows:²³

Part First

1. Schoehbrunn Waltz (Piano and Violin), ... Lanner
2. Cavantini, from Opera Enani by Madame Bornstein, Verdi
3. Duetto, from Elise and Claudio-Messrs. Giamboni
and Kleber, ... Mercadante
4. German Quartette, ... Weber
5. Song-Oh! que je t'aime, composed expressly
for Madame Bornstein by Duvivier

17 Post, May 13, 1850.

18 Ibid., November 10, 1849

19 Supra, 139

20 Evens, op. cit., I, 30, July 5, 1852; Post, July 5, 1852.

21 Post, July 16, 1850.

22 Supra, 157ff.

23 Post, March 9, 1850.

Part Second

1. Song-Suleika, words by Goethe by
Madame Bornstein,.....Mendelssohn
2. Fantasia-Violin by Mr. Vogel,.....Beriot
3. Duetto (comic), from L'Elisire d'Amore by
Madame Bornstein and Signor Giamboni,....Donizetti
4. Duetto, from William Tell by Messrs.
Giamboni and Kleber,.....Rossini
5. Cavantini, from Barber of Seville by
Madame Bornstein,.....Rossini
6. Concert Polka (Piano and Violin,..... [sic])

Following the concert, Madame Bornstein-Ruth opened a
²⁴
 "Singing School" in Pittsburgh, and sometime during the same year,
²⁵
 1850, she married C. Hoffman of the city. She continued to engage
 in concerts with Kleber and Vogel, and to sponsor concerts herself.
 In 1851, she gave performances for the benefit of the Pittsburgh
 and Allegheny relief agencies, in which she was aided by Vogel,
²⁶
 Harbordt, Anger, and the Harmonia Society. For a number of years
 after 1851 "Mrs. Hoffman, the former Madame Bornstein," was a
 familiar name to patrons of music in Pittsburgh.

Miss Margaret Kraft was another vocalist who was well
 known in 1850, and who continued to sing in her "rich, clear,
 silvery sweet voice" in public concerts throughout the fifties.
 She was married to John E. Downing in 1855. As late as 1867, Mrs.
 Downing sang one of the leading roles in the first performance
 at Pittsburgh of Gounod's Messe Solonnelle, at the Cloister in
²⁷
 Mt. Washington.

Signor Giamboni had already won for himself a prominent
 place in the music of Pittsburgh before 1850. He remained in the

²⁴ Gazette, March 15, 1850.

²⁵ Post, November 28, 1850.

²⁶ Ibid., March 20, 1851.

²⁷ Pittsburgh Dispatch, newspaper, August 12, 1900.

city until his death, in April, 1869.²⁸ Nicholas Young was a band leader who continued the Kleber band as the Young's Band, and, in 1852, he and Kleber collaborated in writing The Brass Band Companion.²⁹ In 1853, the Young's Brass Band³⁰ was probably the best known band in the city. At the same time, Young had a full-string band which played for concerts and quadrille soirées. With one or another of his bands, or with a combination of them, Professor Young played for many benefits, parades, and other civic affairs.

Associated with Young at the time was Nicholas Toerge, father of the later Pittsburgh band leaders, the Toerge brothers.³¹ The Toerge family came to Pittsburgh in 1852, but Young had known the elder Toerge from having studied under him in Germany before coming to Pittsburgh.³² Toerge was, likewise, a leader of bands, and he tutored his sons well in the same profession. Later, they developed a musical band, which in its own right held a prominent place in the musical life of Pittsburgh. George Toerge, who was but eleven years old in 1852, was engaged immediately by Young as first violinist, and soon the boy was playing alone for dances and private gatherings in the city. George could play the piano, also, and his abilities as a musician, combined with a pleasing personality, made him a popular figure.

Professor DeHam was actively engaged in the music of Pittsburgh from the time of his arrival in the last half of

28 Post, April 14, 1869.

29 Gazette, April 14, 1852.

30 Ibid., December 30, 1853.

31 Foerster, op. cit., III, 30, January, 1887.

32 Ibid.

³³ 1852 until ³⁴ 1879. Both he and his wife were musicians, and both became known as teachers of music. DeHam was of Belgium birth, and he had enjoyed considerable wealth before coming to America. On first coming to America he had established a colony for his countrymen near St. Mary's, Elk County, Pennsylvania, but this had failed and with it had gone his fortune.³⁵

At first the family took up residence in Allegheny, on Sandusky Street, where, in 1853, DeHam taught piano, violin and guitar, and his wife gave lessons on the harp.³⁶ From Allegheny they moved to Fourth Street in Pittsburgh, probably in 1854, and they soon received a "large share of patronage of the best grade" in the city.

During his first eight years in Pittsburgh, DeHam was associated with Henry Kleber in the sale of pianos and in concert work, but John H. Mellor managed to gain his friendship and to take him from Kleber by introducing him to the celebrated pianist, Louis L. Gottschalk, during one of the latter's visits to Pittsburgh. DeHam and Gottschalk became well acquainted, and the two musicians frequently played piano duets at the home of Mellor when the artist visited the city. During one of the visits DeHam appeared in concert with the visitor in Masonic Hall, playing piano duets.³⁷

Professor DeHam was "a brisk, red-cheeked, black-haired

³³ Mellor, *Autobiography*, op.cit., 177.

³⁴ *Ibid.*, 180.

³⁵ "Some Old Teachers," loc.cit.

³⁶ *Gazette*, October 8, 1853.

³⁷ Mellor, *Autobiography*, op.cit., 177.

little fellow, full of vitality and very popular with musicians,"³⁸
 and he was a "good pianist" and a "popular and successful
 teacher."³⁹ He was something of a composer, also. Two of his
 compositions for piano were La Graciosa Polka, and Flirt Waltz,⁴⁰⁴¹
 both of which were published in 1854. He frequently appeared in
 "Grand Concerts" in Masonic Hall during the fifties, and he
 sometimes conducted concerts of his own with the aid of such
 musicians as A. Rinsleer, a French horn player, Herr A. Messer-
 schmidt, the violoncellist, Henrietta Simon, vocalist, Herr Vogel
 and Henry Kleber. DeHam lived in Pittsburgh for the balance of
 his life. He died in the city in September, 1879, at the age of
 seventy-five.⁴² The funeral service was conducted in the Roman
 Catholic Cathedral. C. C. Mellor served as one of the pallbearers.

An anecdote in the life of Victor DeHam will serve to
 show something of the personality of the musician, his relations
 with C. C. Mellor, and how C. C. Mellor came to have charge of the
 first organ in the First Presbyterian Church. In 1863, the First
 Presbyterian Church decided to install its first pipe organ, as
 has already been noted in previous pages. DeHam wanted the
 position as organist, and accordingly he made application to the
 music committee.⁴³ Ten other organists, all of whom were women,
 applied, also. However, the music committee wanted C. C. Mellor,

38 "Some Old Teachers," loc. cit.

39 Mellor, Autobiography, op. cit., 177.

40 Gazette, November 13, 1854; December 22, 1854.

41 Ibid., June 13, 1854.

42 Mellor, Autobiography, op. cit., 180. A photograph of Victor DeHam is in the Mellor Collection.

43 Ibid., 177.

and the choir master, John Wright, asked Mellor if he would accept if elected. Mellor, after considering how the loss of DeHam's friendship would affect the sale of pianos, decided not to be an applicant. Mellor claims further that thereupon he tried to obtain the position for DeHam, who felt so strongly about the position that he had taken a sitting in the church, although he had been a member of the Roman Catholic Church.

In September, 1863, the organ in the church was almost completed and the day for election of an organist came. The choir met and the names of eleven applicants were submitted; but as the choir had previously decided not to have a woman organist, the ten applications of the women were thrown out. This left DeHam as the only candidate. "Mr. Wright then rose," says C. C. Mellor, "and said that he had approached me several times in regard to the position, that I had steadily declined, [and] that while he had no authority whatever for doing so, yet in order to have two names to vote on he would propose my name, and he did so." ⁴⁴ When the votes were counted, Mellor had sixteen of the total seventeen votes, and DeHam had but one.

Upon being informed of the action, Mellor went immediately to DeHam and tried to explain how the vote had been taken without his knowledge. DeHam at once accused Mellor of duplicity and would not listen to any further explanation of the matter. "Finding that he would not calm down, be sensible and reasonable,"

⁴⁴ Mellor, *Autobiography, op.cit.*, 179.

continues Mellor, "I left him still in a passion, resolved that I would take him into consideration no longer, but decide the question whether I wanted the position or not regardless of him or anyone else."⁴⁵ Mellor finally decided to accept, and he took charge of what was then the largest and finest organ in the city.

Among the contemporaries of Victor Dehan in Pittsburgh during the early fifties were a few musicians of whom a little more might be said before closing this chapter. The name of M. Feine appeared frequently on concert programs at the time, apparently as an instrumentalist, but it is not certain what instrument he played. He had recently been "Musical Director of the Pittsburgh Theater."⁴⁶ Francis Harbordt and G. . Brainard were two well known instrumental soloists and accompanists, the former⁴⁷ on the piano and the latter⁴⁸ on the organ. Charles S. Bosworth was⁴⁹ a tenor vocalist, and Francis Laube was a performer on the flute.⁵⁰

45 Mellor, Autobiography, op.cit., 180.

46 Post, July 16, 1850.

47 Post, November 28, 1850; Gazette, September 22, 1851; Evens, op.cit., I, 24, October 26, 1850.

48 Gazette, February 6, 1851.

49 Ibid., May 12, 1852.

50 Ibid.

IV.

TWO MAJOR MUSICAL ORGANIZATIONS

On November 2, 1852, was organized the Pittsburgh Philhar-
¹
monic Society, which may be considered as something of a
 milestone in the development of music in the city. The men who
 brought this organization into being on the above date were R.M.
 Cust, Joseph Cox, A.A. Carrier, David Critchlow, H.L. Horton, William
 Curtiss, S.S. Bryan, and Edward Spencer. The society had for its
 goal the cultivation and rendition of oratorio and operatic
 music, and, as stated in the preamble to the constitution, it
 aimed at "elevating the standard of music in the vicinity."

This society existed for almost three years and during
 the period had as active and honorary members at least one
 hundred ninety-one individuals, many of whom were among the
 foremost musicians and civic leaders of Pittsburgh and Allegheny.²
 Several other persons appear to have been members, also, but their
 names are not recorded in the Minutes of the society.

Among the most active of the members were David
 Critchlow and J.T. Wamelink. Both these men were at different
 times conductors of the society, and Wamelink served for a while

1 Minutes of the Pittsburgh Philharmonic Society, op.cit.,
 November 2, 1852.

2 Ibid.; and Constitution and By-laws of the Pittsburgh Philhar-
 monic Society, in the Record Book of the Society (in Carnegie
 Library of Pittsburgh; vide, Appendix, IV), 1852-1855.
Vide, Appendix, VI, for the names of individuals who were
 members of the society.

as the society's accompanist. Both Critchlow and Wamelink appear to have been men of fair musical ability. Critchlow was then associated with the public schools. His experience had been chiefly, says C.C. Mellow, "with country singing schools," but he was a "pleasant man, who probably was more useful at that time . . . than more highly educated musicians would have been."³ Wamelink, who was a native of Holland, had settled in Pittsburgh about 1852, and started teaching piano and voice. Some years later, he went into the piano and music business with his brother-in-law, C.B. Barr, as Wamelink and Barr, and later still the firm moved to Cleveland, Ohio. The firm was still being carried on in Cleveland by the sons of the two men as late as 1906.⁵

Critchlow was the conductor of the society on most of its public appearances, and beside Wamelink, its accompanists were Henry Kieber and C.C. Mellow.⁶ The society had a "fine piano" and a "valuable collection of books," and its rehearsals were held once each week, except during the summer months. The first public performance was given on January 16, 1854, as a benefit for the Young Ladies Relief Society, with sixty "vocal amateurs" from the Philharmonic and a "full orchestra" from outside the organization.⁸ The first concert was judged a success by the Gazette, and it was added that the society had by its first appearance "established" its musical ability in the city.⁹

3 Mellow, Autobiography, op.cit., 107.

4 Ibid.

5 Ibid.

6 Gazette, June 19, 1854.

7 Minutes of the Philharmonic Society, op.cit., October 22, 1855.

8 Post, January 13, 17, 1854; Gazette, January 14, 1854; Evening Chronicle, January 15, 1854.

9 Gazette, February 7, 1854.

A second concert was given on March 7, 1854, with the
 10
 following program, as announced:

Part First

1. Overture, from Norma.
2. Quartette-Away, away, the morning freshly
 breaking,..... [sic]
3. Chorus-My Mountain Home,..... [sic]
4. Double Quartette-The Two Roses,.....H. Werner
5. Solo-The Harp that Once,.....Moore
6. Duett-I love to dwell in the bosom's cell,.....Russell
7. Solo-With verdure clad,.....Haydn
8. Quartette-When daylight going, from Somnambula, .. [sic]
9. Double Quartette-We are the monarch,.....Werner
10. Solo and Chorus-The Flag of our Union,..... [sic]

Part Second

Oratorio of the Messiah
 First part entire

For this concert, which included the first performance in Pittsburgh of the first part of Handel's The Messiah, the Philharmonic used an orchestra. The orchestra was probably the best which had yet been organized in Pittsburgh, and it was that of the recently organized Pittsburgh Orchestral Society. Of this group of instrumentalists more will be said very soon. Most of the second part of The Messiah was performed by the Philharmonic the following June 20, with Wamelink conducting and Henry Kleber
 11
 at the piano.

Between the above two concerts of March and June, 1854, viz., on March 20, the society increased the dues assessment of its male members from twenty-five to fifty cents for every two months membership, or from three to six dollars per year. This

10 Post, March 6, 9, 1854; Gazette, March 6, 1854.

11 Post, June 19, 1854.

increase was judged as yet insufficient within the year, and another increase in dues and some other important changes were made the following October 5 and 19. New officers were elected; the membership fee for gentlemen was increased to ten dollars per year, one-half of which was payable at the beginning of the season; all members were required to sign a new constitution or have their names stricken from the roster, and the officers were charged with the responsibility for seeing that the provisions of the new constitution and by-laws were "strictly" enforced. These changes did not meet with everyone's approval, and during the following season the memberships dropped to about forty.

Under the new rules, two concerts were given before the affairs of the society were closed permanently. One was on January 23, 1855, in Lafayette Hall, with an orchestra, for the benefit of the Ladies Relief Association, and the other was the following February 13, in the Beaver Street Church of Allegheny, also for the benefit of the Ladies Relief Association. This February 13, 1855, concert was the last performed by the society, so far as there is record. The program was as follows:

Part First

Overture, ... Orchestra
 Chorus-Awake the Harp, ... Creation
 Solo and Chorus-Thy Marv'lous Work, ... Creation
 Chorus-Achieved is the glorious work, ... Creation
 Trio-On Thee each living soul awaits, ... Creation
 Song (Vocal accompaniment)-My Mountain
 Home, ... [sic]
 Chorus-The heavens are telling, ... Creation

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- 12 Minutes of the Philharmonic Society, op.cit., October 5, 1854.
 13 Constitution of the Philharmonic Society, op.cit., as amended October 17, 1854 (vide, Appendix V).
 14 Minutes of the Philharmonic, op.cit., October 5, 1854-October 22, 1855.
 15 Ibid., February 13, 1855.

Part Second

Overture,.....Orchestra
 Chorus-Sing the Lord,.....Creation
 Duett and Chorus-Of stars the fairest,.....Creation
 Semi-Chorus-Come,gentle spring,.....Seasons
 Chorus-Worthy is the Lamb,.....Messiah
 Quartette-Gently sighs the breeze,.....Glover
 Cantata-The morning,.....F.Ries
 Quartette-'Tis the last rose of summer,.... [sic]
 Chorus-Hallelujah,.....Messiah

Critchlow conducted the singers and Herr Vogel the orchestra in the above concert, and the performance drew nearly one thousand patrons. The Gazette remarked that "Pittsburgh ought to feel proud of the Philharmonic," and of the orchestra, in which every section was "admirable."¹⁶

At the beginning of the society's fourth season, 1855-1856, it appears that difficulty was experienced in the selection of a conductor. Critchlow, in 1855, as has already been seen, was engaged as a teacher of vocal music in Pittsburgh's first high school, and he seems to have been unable to serve as conductor of the Philharmonic. Finally, Joseph Snowden was elected in Critchlow's place, but there is no record of his leading the society in any concert. C.C. Mellor was of the opinion, fifty years later, that Snowden's "term was but a short one" and that Wamelink was then made conductor. This was, as Mellor says, only his "impression" of the society after Critchlow's leaving. It is more probable that the organization at about this time disbanded entirely. The Minutes end with the election of Snowden as conductor, John R. McCune as assistant conductor, and Charles C. Mellor as pianist, on October 22, 1855; no further mention of the

society has been found in any record, diary or newspaper. The prominence of the society at the time would seem to have called forth some notice of any public appearance of the organization during the years immediately following 1855, if there had been any such appearances.

During the years of its existence the Pittsburgh Philharmonic Society had, according to its own records, the following men as officers:

Presidents,.....	David Critchlow W.P. Marshall John H. Mellor
Vice Presidents,.....	R.M. Cust John F. Loy John H. Mellor A.A. Carrier William Curtiss
Secretaries,.....	A.A. Carrier William Thompson William Curtiss R.K. Fleming
Treasurers,.....	H.S. Norton J.G. Sproul John R. McCune George H. Reed
Librarians,.....	Joseph Cox William Evans
Musical Directors,.....	David Critchlow J.T. Wamelink Joseph Snowden
First Assistant Musical Directors,....	James G. Hustin J.T. Wamelink W.P. Marshall John R. McCune
Second Assistant Musical Directors,....	H.S. Norton James G. Hustin W.R. Marshall J.T. Wamelink Charles C. Mellor

One of the famous musical organizations of the United States to visit Pittsburgh during 1852 and 1853 was the Germania Musical Society of Boston, and the performances of this group of instrumentalists seem to have stimulated a desire for a similar organization in Pittsburgh. The first concert of the Boston group at Pittsburgh was on May 10, 1852, when it gave its "506th¹⁷ concert in the United States" in Masonic Hall. During the spring of the following year it returned and gave three more concerts¹⁸ at the same place "to full houses."

The Germania was "the first orchestra of any degree of¹⁹ complexion or ability" to visit Pittsburgh. It was then conducted by Carl Bergman, was "probably the best orchestra in this country at that date," and it made a profound impression in the²⁰ city. The society had been organized in Germany, had come to the United States in 1848, and continued to give concerts until it²¹ was disbanded at Boston in 1854. Five of its members then organized the Mendelssohn Quintette Club, which frequently visited Pittsburgh, and which because of its frequent visits is sometimes assumed to have been a local, Pittsburgh organization.

The Germania, in 1852, was composed of twenty-three instrumental²² "solo performers," and, in 1853, of "about thirty men, many

17 Gazette, April 17, 1852; Post, May 8, 1852.
 18 "Music in the West," Dwight's Journal of Music (Boston), III, 71, June 4, 1853.
 19 Mellor, Autobiography, op.cit., 90.
 20 Ibid.
 21 Ibid.
 22 Gazette, April 27, 1852.

of them very good players."²³ However, the item of chief importance in this group's visits to Pittsburgh was that during its second visit, in 1853, it was "induced," by John H. Mellor and Professor Henry Rohbock, "to play Beethoven's Sinfonie No. 6 (The Pastorale)," and this was the "first time an entire"²⁴ Sinfonie was played" in the city.

The Pittsburgh Orchestral Society was organized by H. Schroeder, Secretary and Gottlieb A. Anton, Musical Director with eighteen instrumentalists, early in 1854.²⁵ Both these men were recent arrivals in the city, and they both possessed ability in their respective vocations. Schroeder was a business man who had just opened a music store, "H. Schroeder and Company," at 83 Fourth Street.²⁶ One of the features of this store was a "Musical Library," where one might take out two dollars worth of music for three months and at the end of the period exchange the music for any music he wished.²⁷ This appears to have been a new incentive to the trade at the time, and through the library Schroeder seems to have had a close association in a business way with the second Pittsburgh Musical Academy, which was opened by G. A. Anton and Daniel Shryock, the public school man, on April 15, 1854.²⁸ Anton had come from Frankfurt-am-Main, Germany, "was very well grounded in the theory of music," and was a teacher

23 Mellor, Autobiography, op. cit., 90.

24 Ibid.

25 Evens, op. cit., VI, 11, March 9, 1854.

26 Ibid., VI, 4, September 23, 1854.

27 Gazette, June 15, 1854; Evening Chronicle, April 30, 1854.

28 Gazette, April 12, 1854.

of music. He taught theory, but it is not clear what instruments he taught. It appears that one of the instruments was the violin, for he played the violin "very well," occasionally recommended a particular violin book in the Kleber store advertisements, and at the Academy he and Shryock taught theory, piano, melodeon,
 violin, guitar and voice. It is known, too, that he was a pianist,
 and he probably was an organist. Anton "could speak hardly a
 word of English" when he came to Pittsburgh, but German was a
 language spoken by many others in the city at the time and he
 probably had little trouble on this score. Indeed, his ability
 to speak German may have been greatly advantageous for him among
 his musical associates in the city. He became "Musical Director"
 of the Pittsburgh Orchestral Society, was married in Pittsburgh,
 and had a part in the city's concerts for several years. Subse-
 quently, he moved to St. Louis, where he went into the music
 business and was quite successful. He died at St. Louis about
 1895.

The first public appearance of the Pittsburgh Orchestral Society was with the Philharmonic on March 7, 1854, under the direc-
 tion of Professor Anton. This was the performance in which the
 first part of The Messiah was given. The number of members at

29 Gazette, June 1, 1857.

30 Ibid., May 20, 1856.

31 Mellor, Autobiography, op.cit., 92.

32 Gazette, February 25, March 7, 1854; Evens, op.cit., VI, 11, March 9, 1854.

33 Mellor, Autobiography, op.cit., 92.

34 Ibid.

35 Post, March 9, 1854; Gazette, March 7, 1854.

that time was twenty, and the organization was said to have been "a very important feature" of the concert. The next appearance was its "first grand concert," on the following March 27, in Masonic Hall, when Miranda Hertzog, "late from the Imperial Opera of Paris, . . . assisted" with vocal selections.³⁶ On this latter occasion, it was said the society filled "a want hitherto much felt" in the city, and henceforth singers would not avoid Pittsburgh because the city could not provide an orchestra for them. The society gave other concerts during the year, and very probably in 1855³⁷ and 1856³⁸, also. In the last two years, however, it seems to have performed under the name of the "Germanic Orchestra of Pittsburgh." Some of the other men associated with the society were William Larimer, Jr., F.E. Volz, J.K. Moorhead, Joseph M. Lewis and Allen Cordell.

³⁶ Gazette, March 23, 24, 1854; Evening Chronicle, March 27, 1854.

³⁷ Ibid., February 22, 1855.

³⁸ Post, June 3, 1856.

V.

PITTSBURGH MUSIC AT THE TIME OF THE FIRST CENTENNIAL

Pittsburgh experienced marked improvement in its music during the first fifty-five years of the nineteenth century, and the advancement was very rapid when compared with the years necessary for a similar development in Europe. This was due in large measure, certainly, to the transfer of some of the musical art of Europe to Pittsburgh during the period, for Europe was far more advanced in music than America at the time.

Primarily, the city's improvement was the result of the coming to Pittsburgh of better prepared musicians and better musical talent with each succeeding year. Some of the other causes were the steadily increasing amounts of printed music and instruments from the East and Europe, improved instruments, and the improved facilities in the city for giving of concerts. All were important in the process of advancing the city's music.

In 1801, when the playing of Kotzwara's Battle of Prague was a musical event of importance, Pittsburgh offered little in the way of public places for the presentation of musical concerts. The most suitable place at the time appears to have been the jury room of the court house, which was frequently used for religious and community gatherings. With regard to church facilities, in 1801, the community had but one church building, a small one made of logs at Sixth and Wood.

In January, 1855, it was thought that the churches of the city numbered "over one hundred,"¹ and, at least thirty of forty-six churches in 1858, were of sufficient size, as judged by the assessed value of each, to have served as suitable locations for the proper presentation of sacred choruses and concerts.² For other performances of music, either sacred or secular, many "Halls" were available. Chief among these were Philo Hall on Third Street (sometimes referred to as the "Broadway Tabernacle of Pittsburgh" during the early forties), Athenaeum Hall on Liberty Street, Lafayette Hall on Wood Street, Masonic Hall, with a seating capacity of 1,120,³ on Fifth Street, and the recently-built City Hall on the Diamond, with a "hundred jets of gas"⁴ and a seating capacity of 1,800.⁵ Several other halls of less importance than the above were available, and, in Allegheny, there was "a beautiful and convenient"⁶ hall at the corner of Lacock and Federal Streets.

Pittsburgh's music in 1855 was as different from that of 1801 as were its churches and public halls. It received visits from some of the world's best musicians; its own musicians performed in a manner comparable with that of the East, and one of its composers was even then internationally known. Many concerts were given in the city during the year, and several different kinds of musical organizations were active. Beside those already considered, there were smaller choruses, groups of string and wind instrumentalists, and bands using all-wind instruments.

¹ Gazette, January 22, 1855.

² Ibid., May 11, 1858.

³ Evens, op. cit., I, 121, April 26, 1851.

⁴ Gazette, January 19, 1855.

⁵ Ibid., March 27, 1858.

⁶ Ibid., June 15, July 1, 1853.

Among the men and women who were active in the music of Pittsburgh during the period from 1855 to 1858, the year of the centennial, were H. Seymour Bowen, Mrs. and Miss Ernest, Emil Foerster, N. Siedle, Jean Manns, John C. Mowry, Emily Hillier, John A. F. Launtz, Angelina Smith (later Mrs. Robert Taggart), Lena Scriba, Lewis Graebe, Charles Graebe and his wife, Mrs. A. Annie Wade and her daughter of Allegheny, Jane Addison, Lilla Addison, George Van Doren, Felix Smith and the celebrated Pierre Louis Clement Tete-doux. The new musical organizations of the period were Eyerly's Brass and Cotillion Band, Cargo's Cotillion and Brass Sax Horn Band, Riddle's Quadrille Band, Pittsburgh Musical Society, Choral Society, Teutonia Society, and Fortschritt Society. Much of Pittsburgh's music in the last half of the nineteenth century was associated with many of the men and women who became active in the city before the close of 1858. Even the younger generation of Pittsburgh musicians today can tell of the reputations which cluster about the names.

One of the teachers of Pittsburgh in 1855 was H. Seymour Bowen, who had been a pupil of Henry Rohbock when the latter first came to Pittsburgh, in 1846.^{7 8} Bowen was a teacher of piano in the city for several years. He eventually went to St. Aloysium College to teach music, but he returned to Pittsburgh again some years later. He died at the Mercy Hospital, Pittsburgh, in April, 1886.

7 Mellor, Autobiography, op. cit., 83.

8 Bowen was interested in theology. This interest appears to have been increased when, about 1850, two Roman Catholic priests with whom he was walking were killed by a bolt of lightning. Subsequently, Bowen was ordained a priest and served in that capacity for several years.

Mrs. and Miss Ernest were the wife and daughter of Reverend C.W. Ernest who had opened a "Female Seminary" in Pittsburgh in October, 1852.⁹ Music was taught at the seminary, and Mrs. and Miss Ernest, and their pupils began giving musical soirées and concerts during 1855.¹⁰ One of their soirées was on November 27,¹¹ with the following program:

SOIREE
PUPILS OF MRS. ERNEST
at the
Piano Warerooms of John H. Mellor, No. 81 Wood Street

ON TUESDAY EVENING, NOVEMBER 27, 1855
COMMENCING AT 7½ O'Clock

(Two superb Pianos from the manufactory of Chickering & Sons,
Boston, will be used.)

PROGRAM

Part I

Song and Chorus, - "Go, Proud World," Wurzel
Grand March, from "The Prophets," - two pianos,
Misses Roberts, Wilson, M'Connell and Boyer, ... Meyerbeer
Rondo, - "The Chase," - trio for piano,
Misses Butler, Estep and Bushnell, ... Czerny
Benjamin Franklin's Grave, - vocal duet,
Misses Aiken and Ernest, ... Wieland
Le Tyrol, - Air with variations, piano,
Miss Butler, ... Wallace
"Ask Me Not Why," from "Fille du Regiment," sung with
harp acc., Miss Freytet, ... Donizetti
Ar Hy'd'y Nos, - Welsh Air, harp solo,
Miss Freytet, ... [sic]
United States Polka, - Duet, - piano,
Miss Bell and Mrs. Ernest, ... Dressler
The Village Bell He Hears, - Vocal duet,
Misses M'Connell and Roberts, ... Abt
Invitation to Dance, - Duet, - two pianos,
Misses Townsend and Ernest, ... Hunten

⁹ Gazette, October 3, 1852.

¹⁰ Mellor, Scrapbooks, op. cit., I, 58, May, 1855; Gazette, December 18, 1855.

¹¹ Program, Mellor, ibid., November 27, 1855.

Annie Carrol, -Sung with harp acc.,
 Mrs. Curtiss, ... Wieland
 Duet, -Harp and piano
 Mrs. and Miss Ernest, ... [sic]
 Overture, -"Zampa," -two pianos,
 Misses Fulton, Ernest, Roberts and Aiken, ... Herold

Part II

Song and Chorus, -"Glad to get Home," Wurzel
 Witches Dance, -Fantasia and vars., -piano,
 Miss Roberts, ... Wallace
 Bright Star of Hope, -Song,
 Mrs. Curtiss, ... Halevy
 Duet, -Piano and harp,
 Misses Roberts and Ernest, ... C.H. Wilson
 Duet, -Piano and harp, -Mrs. Ernest and Miss Roberts,
 The Homewood Schottish, composed and arranged
 for piano and harp by, ... Mrs. Ernest
 There's a Sigh in the Heart, -Vocal duet,
 Mrs. Curtiss and Mrs. Ernest, ... [sic]
 Grand Duet, -two pianos, Mrs. and Miss Ernest,
 Fantasia from the opera of "L'Elison d'amore,"
 arranged by Lickl, ... Donizetti
 Chorus, from the opera of Massaniello,
 "Away, Away, the Morning Freshly Breaking"
 Mrs. Curtiss, Mrs. Long, Misses Fulton, Ernest, Robert,
 M'Connell, Wilson, Aiken, R. Aiken, Boyer, Hilands, Butler,
 M'Cague, M.O.M'Cague, Bushnell, Estep and Arnold

Jean Manns, the brother-in-law of Henry Kleber, was a teacher of piano and theory, an accompanist, and a composer of light dance music. He had been born in Cassell, Germany, in 1820, and had been in Pittsburgh since 1843. On arriving in the United States, he with his parents had gone first to Baltimore, Maryland, but very soon thereafter the family came to Pittsburgh. Professor John Manns, who was Jean's uncle and who had known the great German composer Wagner in Zurich, Switzerland, was the "author of

12 Gazette, November 25, 1858; Foerster, Scrapbooks, pp. cit., III, 65, 1887.

a number of elementary works on piano teaching and practice.¹³
 Jean's father, George Manns, soon after coming to Pittsburgh became
 a teacher in the German Lutheran Evangelical School, at Seventh¹⁴
 and Smithfield, and frequently occupied the pulpit on Sundays.
 Jean Manns was a very well known teacher in the city. He did not
 retire until about 1880, when he had lost his hearing. Until 1897,
 he made his home with his sister, Mrs. Henry Kleber. From 1897 until
 his death, July 10, 1899, he lived with his niece, Mrs. Frank L. Todd.

John C. Howry was another teacher of piano, and a composer¹⁵
 of light dance music. He led his pupils frequently in musical
 soirées. Emily Hillier taught voice and was active in benefit¹⁶
 concerts. Lewis Graebe, Charles Graebe and Mrs. Charles Graebe were
 more recent arrivals in Pittsburgh than any of the above. All
 three were accomplished musicians and linguists. They taught
 "piano, to beginners as well as more advanced scholars, violin,
 organ, voice, and ancient and modern languages."¹⁷ Mrs. Wade and her
 daughter, "Abby," of Allegheny, were both active in the music of
 Allegheny and Pittsburgh after 1851. The daughter was at the¹⁸
 time studying with J. T. Wamelink, and Mrs. Wade occasionally tried
 her hand at teaching and composition. Several of her songs had
 been published before 1855. Three of these were My New England

13 Foerster, Scrapbooks, op.cit., III, 65, 1887.

14 Ibid.

15 Copy Right Record of the Eastern District of Pennsylvania,
op.cit., III, March 13, 1846; Mellor Autobiography, op.cit., 81.

16 Gazette, December 11, 21, 1857; Mellor, Scrapbooks, op.cit., II,
 December 12, 1857.

17 Gazette, September 26, December 23, 1857.

18 Ibid., February 11, 1858.

19 Home, 1851, Annie Leigh, 1853, and My Wildwood Home, 1854. For her
 musical compositions and activities in 1854, the Gazette referred
 to Mrs. Wade as "our talented townswoman." H. Siedle was a teacher
 and pianist whose name on advertisements of pianos was almost as
 desirable as the name of Rohbock, DeHam, or Anton.²²

Still, in 1858, the best teacher of piano in the city was
 apparently Henry Rohbock. Several times each year recitals of his
 pupils were given at his residence, 99 Liberty Street. A few of
 the actual programs of these recitals are still extant, and an
 examination of one of them will serve to show the kind of music
 performed. The following was the program for December 10, 1857:²³

SOIREE MUSICALE
 by a few of the pupils of Mr. Henry Rohbock, at his residence
 99 Liberty Street
 THURSDAY EVENING----DECEMBER 11th
 The pianos used on this occasion are from the manufactory of
 Chickering & Sons, and furnished by John H. Mellor, 31 Wood Street

PROGRAM

Part I

Due Brillant, "Le Barber de Seville," a quatre mains, .G.A. Osborne
 Mr. and Miss Rohbock
 La Dryade, Allegro Brillant, ... B. Courloender
 Miss A. Jackson
 Song, ... Balfe
 Mrs. Taylor
 Fantasie, Scotch Melodies, ... Wallace
 Miss H. Jackson
 Divertisement sur "Le Barbier," Beyer
 Miss Shaler
 Capriccio, B flat, minor, ... C. Mayer
 Miss Mellor

19 Post, May 1, 1851.

20 Gazette, September 12, 1853.

21 Ibid., September 1, 1854.

22 Ibid., June 5, July 12, 1856; May 28, 1857; Dispatch, May 14, 1857.

23 Program, Mellor, Scrapbooks, op.cit., I, 54, December 10, 1857.

Larghetto et Aria, "See, 'tis the hour,"	"Lucia"
Mrs. Florence Kramer	
Sonatina, ...	Czerny
Two Rondos, ...	Czerny
Miss and Master M'Candless and Miss Bratt	
The Whispering Wind, Mazurka Caprice, ...	Wollenhaupt
Miss Rosalba Rohbock	
Divertissement sur L'Etoile du Nord, ...	Facher
Miss Ogden	
Fantasie sur Lucia di Lammermoor, ...	Beyer
Miss M'Cord	
Grand Sonata, a quatre mains (ut maj.)	W. A. Mozart
Mr. Rohbock and Mr. C. Meller	
Part II	
Sonata, a quatre mains, ...	H. Kohler
Misses Roth	
Fantasie sur Norma, ...	Jaell
Mr. C. Meller	
Recitative, Larghetto et Aria, "Ah! yet he comes,"	"Lucia"
Mrs. Florence Kramer	
La Caressante, ...	Blumenthal
Miss Meller	
Song, ...	[sic]
Mrs. Taylor	
Song without Words, ...	Mendelssohn
Miss Craig	
Grand Polka de Concert, ...	Wallace
Miss Rosalba Rohbock	
Ricci Waltz, ...	Ricci
Sung by Mrs. F. Kramer	
La Source, ...	Blumenthal
Miss C. Roth	
Valse Brillante, a quatre mains, ...	Lysberg
Mr. and Miss Rohbock	

The most capable of the instructors in vocal music in Pittsburgh during 1858 was Pierre Louis Clement Tetedoux, who taught until the summer, or early fall, in the Locust Grove Seminary. This seminary was located on Penn Street, at the corner of Forty-first Street, and was under the superintendence

of a Protestant Episcopal clergyman, Reverend George T. Rider. On February 15, 1858, the school gave one of its concerts, and a program is again available for those who wish to see what was performed:

SOIREE MUSICALE

At Locust Grove Seminary, near Pittsburgh
MONDAY EVENING-----February 15th, 1858
To Aid in Purchasing School Apparatus

PROGRAM

Part I

Overture sur l'opera Tancredi,.....Rossini
Misses Frances King and Clara Childs
"Friendly is thine air, Rosalie,.....E. Kucken
Miss Sidney [sic] Robinson
Les Bords du Danube, Grand Valse Brillante,.....Szenelemanyi
Miss Anna Mellor
Duetto Il Trovatore, "Si la stanchezza,".....Verdi
Misses Julia Hopkins and Sidney Robinson
Barcarolle: Theme by C. M. von Weber, arranged by J. C. Barnett
Miss Martha Bakevall
Trio, from Belisario, "Life has no power,".....Donizetti
Misses Anna Mellor and Julia Hopkins and Mr. Clement Tetedoux
Marche de Juit,.....Gottschalk
Mr. H. L. Pauli

Part II

Fantasia sur l'opera Martha,.....Flotow
Misses Anna Mellor and Frances King
Ave Maria,.....Schubert
Miss Julia Hopkins
Les Contemplations, Pourquoi, Reverie Melodie,....J. Ascher
Miss Clara Childs
"Robert! Robert! toi que j'aime," Cavatina de
l'opera Robert le Diable,.....Meyerbeer
Miss Anna Mellor
Ecume de Perles Champagne, Etude de Concert,....Voss
Miss Frances King
Duetto, from Ernani, "Qui mi trasse armor possento,"..Verdi
Miss Anna Mellor and Mr. Clement Tetedoux
Homage to the British Nation Waltzes,.....Labitzky
Miss Anna Crossan and Julia Hopkins

25 Mellor, Autobiography, op.cit., 126.

26 Program, Mellor, Scrapbooks, op.cit., I, 54, February 15, 1858.

It will be noticed that on the above program the name of Professor Tetedoux appears as one of the vocalists. This was the first public appearance in Pittsburgh of a remarkable teacher, who during the next twenty years was one of the foremost, if not the foremost, teacher and leader in musical events of the city. Tetedoux had come to Pittsburgh in 1857, and he remained until²⁷ December, 1880. Most of the years from 1880 to 1900 were spent in Chicago and New York. He returned to Pittsburgh in 1900, where he²⁸ died on March 22, 1901.

Tetedoux became recognized as a capable teacher and director of music wherever he went. It was even considered by some that he was comparable "with the best in Europe"²⁹; when he went to New York, about 1886, he became prominent there immediately in music circles. Tetedoux was the guiding hand in the organization and direction of the Pittsburgh Cantata Society of 1869, and of the Gounod Club, which grew out of the Cantata Society. Both these organizations were extremely important in later Pittsburgh music. Some of the performances of the Gounod Club were milestones in the city's musical development, and they were talked over for years after. One such was the performance of the opera, Martha,³⁰ in 1874. Two others, in 1875, were Bohemian Girl³¹ and Rose of Castile.³² Tetedoux directed these performances, and he helped

²⁷ Post, December 7, 1880.

²⁸ "Pierre Louis Clement Tetedoux," American Art Journal (New York) (copy in the Mellor Collection), March 30, 1901; Dispatch, March 23, 1901 (obituary).

²⁹ "Twenty Years Ago Today," Dispatch, March 23, 1921.

³⁰ Post, February 3, 1874.

³¹ Ibid., January 22, 1875.

³² Ibid., May 19, 1875.

organize and direct the four hundred voice chorus and one hundred piece orchestra at the great Messiah Festival in the old Exposition Hall in 1878.³³ It is interesting to note, too, that for the second performance of Bohemian Girl, which was a benefit performance, in 1876, David Hostetter paid \$1,200 for two tickets, and William Thaw paid \$1,500 for a "few seats in a cheaper section" of the house.³⁴

Tetedoux was born at Paris, France, in 1825,³⁵ and as a boy he received an excellent education in the languages and in music. He graduated from the École Charlemagne, and he studied at the Paris Conservatory of Music, where he was a favorite pupil of Revial.³⁶ Later, he studied under such prominent musicians as Rossini and Bordogni in France, and Ceccherini in Italy.

While studying at Florence, Italy, he met his future wife, a widow, Mrs. Appoline Donaldson, of Cincinnati, who before marriage had been Miss Guilford. They were married in 1854, came to the United States the following year, and went first to Cincinnati, where the relations procured a clerkship for Tetedoux in the Little Miami Railroad office. In 1856, they lived in Baltimore, and in the fall of 1857, both began teaching at Locust Grove Seminary at Pittsburgh.

Mrs. Tetedoux, who was highly educated and accomplished, taught several branches at the school with her husband. After one

33 Pittsburgh Telegraph newspaper, November 2-13, 1878.

34 Mrs. Henry B. Birch, "Music and Musicians of the Past," Pittsburgh Dispatch, August 12, 1900.

35 Meller, Autobiography, op.cit., 125ff; Dispatch, March 23, 1901.

36 Dispatch, ibid.

year at the seminary, they moved to a residence on Third Street, between Smithfield and Grant Streets, where Mrs. Tetedoux opened a school in which she taught French and Tetedoux taught singing. The ability of Professor Tetedoux "was well known at this time, and from the very beginning he had as many pupils as he could possibly accommodate, and so continued as long as he remained in this city."³⁷

On January 14, 1859, the school gave its first soiree in A.C. Wall's studio.³⁸ The second was given at the same location the following April 12,³⁹ and this second soiree was the first presentation at Pittsburgh of Rossini's Stabat Mater.⁴⁰ It was performed by a small chorus in which were Miss Jane Addison, Miss Lilla Addison, Felix Smith, and George Van Doren. C.C. Mellor accompanied at the piano.

The first newspaper reviews of the performance spoke with considerable praise of Professor Tetedoux and of the soiree. To these newspaper notices Tetedoux replied modestly, that "much of the credit" was due to the "previous drilling in choral singing" of William P. Marshall, the leader of the Choral Society.⁴¹

With this reply, all newspaper comment on the soiree might have ended, but two days later the Chronicle appeared with an article condemning the whole performance because only a piano was used for accompaniment.⁴² The article was signed "A Disinterested

³⁷ Mellor, Autobiography, op. cit., 127.

³⁸ Program, Mellor, Scrapbooks, op. cit., I, 56, January 14, 1859.

³⁹ Pittsburgh Evening Chronicle, April 12, 1859.

⁴⁰ Ibid.

⁴¹ Evening Chronicle, April 21, 1859.

⁴² Ibid., April 23, 1859.

Party," and it seems to have been excited by implications contained in previous articles to the effect that no musician in the city other than Tetedoux could have presented the Rossini work. The "Disinterested Party," who, it was learned later, was none other than Henry Kleber, tried to explain why other local attempts to present the Stabat Mater had failed. He said, among other things, that some years previous it was thought to perform the work, but the project was dropped because no suitable orchestra was available. To this he added that it was "sacrilege to have only a piano."

These statements and the manner in which the article was couched aroused the supporters of Tetedoux; they replied in defense of the piano, and that they thought the "Disinterested Party" was anything but disinterested.⁴³ Nor was this the end of the matter. It did not end until Tetedoux had written to and received an answer from the composer himself, Rossini. Tetedoux asked the composer for his opinion in the dispute. Rossini replied that in the absence of an orchestra, a fair rendition of his Stabat Mater might be achieved with an accompaniment of two⁴⁴ pianos.

Professor Tetedoux is said to have been a man of "fine presence," fully six feet in height, well proportioned, with rather prominent cheek bones, dark curly hair, a mustache, and small hands and feet. At the time of his death, in 1901, he was

⁴³ Evening Chronicle, April 27, 1859.
⁴⁴ Birch, op.cit., August 12, 1900.

still teaching music. He was then on the staff of the Webster⁴⁵
Conservatory of Music in Pittsburgh.

Among the other musicians of Pittsburgh who were not teachers but who contributed to the music of Pittsburgh at the time of the first Pittsburgh centennial were several whose names should not be omitted from the record. Emil Foerster, the painter and the father of the later Pittsburgh composer, Adolph Martin Foerster, frequently appeared on programs, apparently as a vocal soloist.⁴⁶ Emil Foerster was acquainted with many of Pittsburgh's leading musicians. At the funeral service of Stephen Collins Foster,⁴⁷ in 1864, he was one of the pallbearers. Angelina Smith, Lena Scriba, Mary White, Jane Addison, Lilla Addison, George Van Doren, and Felix Smith were all young vocalists who were active during this period. Miss Smith had made her debut when she was fifteen years old, at the Pittsburgh appearance of the Hungarian patriot, Louis Kossuth,⁴⁸ in January, 1852. Lena Scriba, in 1857 and 1858, was studying with Henry Kleber, and, in the latter year she⁴⁹ began appearing on programs with Kleber and the Frohsinn Society. Miss White, the daughter of D.N. White who owned the Gazette,⁵⁰ was a member of the Philharmonic Society, and was sometimes spoken of in Pittsburgh as the "second Jenny Lind." Jane and Lilla Addison, and Messrs. Smith and Van Doren were advanced pupils of Professor Tetedoux.

45 Dispatch, March 23, 1901. The school was sometimes referred to as the "Pittsburgh Conservatory of Music."

46 Gazette, May 28, 1857; July 14, 1858.

47 Foerster, Scrapbooks, op. cit., III, 84, 1887.

48 Ibid., V, 82, February 24, 1920.

49 Gazette, July 14, 1858.

50 Foerster, Scrapbooks, op. cit., V, 82, February 24, 1920.
 Miss White died January 25, 1920.

In 1855, the two musical performances of outstanding interest for many persons in Pittsburgh were the miscellaneous program given by the Philharmonic in Allegheny in February, and the first presentation in Pittsburgh of Mozart's Twelfth Mass in June. The Philharmonic concert has already been recounted in the preceding chapter. Almost one thousand persons attended and the Allegheny church was "crowded to excess."⁵¹ On June 24, Mozart's Twelfth Mass was performed entire for the first time in the city.⁵² The occasion was the dedication of the new St. Paul's Cathedral. The chorus was composed of local talent, but the soloists, who had been brought to Pittsburgh especially for the performance, were from Philadelphia. This performance was viewed as an event of great importance in the musical life of the city.

The following May 19, the Twelfth Mass was again performed in Pittsburgh.⁵³ At this performance, the entire work, excepting the fugue, was given, and the place of the performance was the Church of the Redemptorists. All participants were from Pittsburgh or vicinity. Three of the leading musicians were Professor G.A. Anton, Mrs. John E. Downing and U. Giamboni.⁵⁴

The choruses of the Handel oratorio, The Messiah, had been known to Pittsburgh for many years prior to the 1850's, as has already been shown. The "Hallelujah Chorus" was introduced as early as 1820 by William Evens, who was made to suffer by some

51 Gazette, February 15, 1855.

52 Ibid., June 25, 1855; May 20, 1856.

53 Ibid., May 20, 1856.

54 Ibid.

critics in early Pittsburgh for persisting in "bringing forward" this and other Handel compositions. However, although parts of the oratorio had been played and sung in the city many times, and most of oratorio was performed by the Philharmonic in 1854 as parts of two concerts, it was not until September 25, 1858 that The Messiah received a full rendition in one concert. This was given under the direction of a visitor from the East, one Carl Anschutz, in the new City Hall.⁵⁵ The leading quartet, Miss Mattie Anden, Naden Schuman, Karl Formes, and Ernest Ferring, was, likewise, from the East, but the choruses were sung by "ladies and gentlemen" of Pittsburgh.

The Pittsburgh Musical Society, with thirty-six of the "best amateurs" of the city and Giamboni as soloist, was organized by Wamelink during the first half of 1856. This society gave its first concert in Masonic Hall, as a benefit for the Passavant Infirm⁵⁶mary, on June 3, 1856. The program it announced was as follows:

Part First

1. Overture-Militaire,.....Young's Brass Band
2. Chorus-O hail us, ye free,.....Society
3. Solo-We may be happy yet,.....Appelbaum
4. Duett-Holy Mother, guide his footsteps,.....[sic]
5. Chorus-Phanton chorus,.....Society
6. Trio-Could I hush a father's sigh,.....[sic]
7. Quartette-My dreams are now no more of thee,... [sic]

Part Second

1. Overture-Uncle Tom's Cabin,.....Young's Brass Band
2. Chorus-Night's shade no longer,.....Society
3. Solo-Robert le Diable,.....[sic]
4. Quartette-Napolatain, I am dreaming of thee,.... [sic]
5. Solo-The bouquet,.....Appelbaum
6. Duett-Ter ma mia dirche ma mil,.....[sic]
7. Solo-I'm leaving old Ireland,.....[sic]
8. Trio, Solo and Chorus, Land of the trumpet and
the spear,..... [sic]

⁵⁵ Evening Chronicle, September 25, 1858.

⁵⁶ Gazette, June 2, 3, 1856.

The concert was well attended by the "fashionable" citizens of Pittsburgh, and the performance was said to have been so well enjoyed that it was hoped another would soon be given by the society.
57

Among other concerts during 1856 was one in which, for the first, and perhaps the only, time, the two business rivals, John H. Keller and Henry Kleber, contributed to the same program. The occasion was a "Grand Vocal and Instrumental Concert" in Lafayette Hall on December 29, undertaken as a benefit for the Protestant Episcopal Church of East Liberty. The performers belonged to no definite organization, which was not an unusual circumstance for concerts; but it was unusual that of the two pianos used, one was a Chickering provided by Keller, and the other was a Steinway loaned by Kleber! This was probably the first public audition of the Steinway make of piano in Pittsburgh. It was played by Kleber in the following program:
58

Part First

Anthem-"Holy Lord God of Sabbath,".....Mozart
 Quartette-"Rest, Spirit Rest,".....Root
 Solo-"I will sing of thy great mercy,"....Handel
 Anthem-"Triumphant Zion,".....Gluck
 Duett-Harp and Piano,.....Dale
 Duett-From Semiramide,.....Rossini
 Anthem,"Hark, the Herald Angels Sing,".....Darley

Part Second

Anthem,"From the Rising of the Sun,".....Mozart
 Duett-"Shower of Pearls,".....Glover
 Trio-From Attila,.....Verdi
 Solo-Piano,.....Gockel
 "Consider the Lillies,".....Topliff
 Grand Hallelujah Chorus,.....Handel

57 Keller, Scrapbook, op. cit., II, June 5, 1856.

58 Ibid., I, 54, December 29, 1856.

By the close of 1856, a heightened interest in music began to be noticed by the newspapers, and during the next spring it was said, that "the taste for music" was "greatly on the increase."⁵⁹ Many concerts were given during the year, and the piano agencies were selling an "enormous quantity of pianos."⁶⁰ Among the musical events of 1857, were two benefit concerts under the direction of Henry Lieber for Passavant Infirmary during January, the first of which brought four hundred dollars clear for the infirmary.⁶¹ On February 23, a similar benefit program was conducted by Professor W.A. Lawson.⁶² In May, Professor Applebe conducted a group of instrumentalists and vocalists, including Giamboni, Siedle, and Emil Foerster, in another benefit for the orphanage,⁶³ and in June, Professor Starrett, with Professor Anton as pianist, gave a concert, in Excelsior Hall, Allegheny, for the Disciple Church.⁶⁴ Similar benefit performances in this period, from 1855 to 1858, received the aid of the Frohman Society, Teutonia Society, and Fortschritt Society. These three societies were not the same organization appearing under different names, as might be assumed. They were similar only in that they appear to have been exclusively male choruses and to have combined singing with a social life, but they were separate organizations. When they appeared on the same programs, as sometime happened, each society was listed by name.⁶⁵

⁵⁹ Gazette, June 1, 1857.

⁶⁰ Ibid.

⁶¹ Post, January 19, 20, 23, 24, 1857; Gazette, January 16, 19, 1857.

⁶² Gazette, February 6, 1857.

⁶³ Ibid., May 28, 1857.

⁶⁴ Ibid., June 1, 1857.

⁶⁵ Post, July 15, 16, October 2, 1858; Gazette, November 11, 1858.

A performance which, although not given in Pittsburgh proper, received considerable attention in the city in 1858 was the cantata, Daniel, written by F. Root and A. B. Bradbury, and directed by John A. F. Launitz, on January 19, in the Presbyterian Church at Manchester.⁶⁶ This cantata was repeated under Robert P. Nevin in the First Presbyterian Church of Allegheny on the following February 5, at which time it was patronized to the extent of seven hundred seventy-five dollars.⁶⁷

The Choral Society was another of Pittsburgh's musical organizations in 1858, and it was, probably, as capable an organization as then could be found in the city. This was the society which Professor Tetedoux credited with having helped his pupils advance their musicianship, and which smoothed the way for Tetedoux as a teacher. The society was organized about October, 1858, and it gave two concerts during the year. At each of these appearances, excerpts from the major works of the masters were performed. The society was directed by Professor Walter P. Marshall, with C. C. Mellor as the accompanist. Its last concert of 1858 was given on Christmas Day in St. Andrew's Episcopal Church, with organ accompaniment. The program was as follows:⁶⁸⁶⁹

FESTIVAL CONCERT
By the Choral Society
at
St. Andrew's Church

Christmas Day at Half-Past Three O'Clock P.M.

66 Gazette, January 16, 1858.

67 Ibid., February 8, 1858.

68 Program, December 14, 1858; Program, December 25, 1858, Mellor Scrapbooks, op. cit., 1, 55, 56.

69 Ibid., December 25, 1858.

Part I

Selections from Handel's Grand Oratorio of
The Messiah Relating to the Birth of a Savior

Choral-Sleepers, wake, a voice is calling

Solo-Comfort ye, my people

Chorus-And the Glory of the Lord shall be revealed

Solo-The people that walked in darkness have seen
a great light

Chorus-For unto us a child is born

Solo-Rejoice greatly, behold thy king cometh

Chorus-Hallelujah! For the Lord God Omnipotent reigneth

Part II

Mendelssohn's Celebrated Cantata "The Hymn of Praise"

Chorus-All men, all things, all that hath life and
breath, Praise the Lord

Solo and Quartette-Praise thou the Lord, O my spirit

Solo-Sing ye praise, all ye redeemed of the Lord

Chorus-All ye that cried unto the Lord

Duett and Chorus-I waited for the Lord

Solo-The sorrows of death had closed around me

Chorus-The night is departing; therefore let us cast off
the work of darkness and gird on the armor of light

Choral-"Let all men praise the Lord,
In worship lowly bending."

Duett-My song shall be always thy mercy

Chorus-Ye nations, offer to the Lord glory and might.

Sing ye the Lord, and ever praise the holy name.

Thus ends the data and the story of the first century of music at the Forks of the Ohio. As found in the extant records and surveyed in these pages, however inadequately, the history of musical activity of Pittsburgh's first hundred years is lacking neither in interest nor in significance. Music, from the first, was a part of life at the Forks. Esthetically and materially it contributed to the development of the growing town, borough and city, and neither the vicissitudes of frontier life, the noise of industry, nor the exigencies of war was able to halt its advance. Somewhere always in the valley of Pittsburgh could be found the Enterpe Muse interpreting and pressing forward the interests of the community. Pittsburgh would have been dull and less rich, indeed, without her presence.

APPENDIX I.

1

Constitution of The Pittsburgh Musical Society (1818)

The Persons whose names are hereto affixed having resolved to organize themselves into a Society for practising Music do hereby appropriate to their institution the name of The Pittsburgh Musical Society, and for the Government of the same they agree to adopt the following rules and laws; to wit

ARTICLE 1st-Of the Officers and their Duties

Sectn 1st.

The officers of the Society shall be a President, Vice President, Secretary, Treasurer, two Leaders and three Managers.

Sectn 2nd.

The business of the President shall be to act as Chairman of the Society; exercising the sole authority at all times, for the preservation of order. It shall be his duty to impose fines or censure, at his discretion, upon all delinquents in cases where they may not be entitled to a formal trial before the Society. He shall have the power of calling (by and with the consent of any three officers) an occasional meeting of the Society. He shall have the right of nomination in all cases where the Society may undertake to make elections or appointments otherwise than by ballots. He shall have the casting vote in all cases where the votes may be equally divided.

Sectn 3rd.

In the absence of the President, or when he may happen to be under trial in the Society, then all his rights and duties shall devolve on the Vice President.

Sectn 4th.

The business of the Society shall be to keep a regular record of the proceedings of the Society; which record any member may, at any time, claim the right of inspection.

1 The Constitution is bound under the front cover in the William Evens, Scrapbook, II (in the Carnegie Library of Pittsburgh).

Sectn 5th.

The business of the Treasurer shall be to collect the regular contributions, occasional levies, fines, or monies in any way due the Treasury. From the fund so obtained he shall make all payments that may be ordered by the managers or by the Society. He shall keep a regular account of his receipts and expenditures, and at the conclusion of his term of office (or as often as required by the Society with regular notice) he shall lay his official accounts before the members, together with the balance of money in the Treasury, if any there be.

Sectn 6th.

There shall be two Leaders; one for the vocal and one for the instrumental departments. During the performance of vocal music, the vocal Leader shall keep the time for the whole; and when the performance is upon instruments only then the instrumental Leader shall keep the time. They shall both have all the rights and duties of managers as incident to their offices.

Sectn 7th.

The business of the Managers shall be, in conjunction with the Leader, to select musick, and regulate all other matters relative to the performances; to superintend the pecuniary transactions of the Society, and determine the amount of the expenditures in ordinary cases. They shall have the right of giving tickets of admission to such Ladies as may wish to take part in the musical performances, and likewise authority to invite (through committees or otherwise) any Ladies whose assistance may be desired.

ARTICLE 2nd-Of Elections

Sectn 1st.

A general election of all the officers shall take place once every three months.

Sectn 2nd.

When a vacancy shall occur in any office the Society may proceed to elect one to fill such office during the remainder of the term; but in case of the temporary absence of any officer the Society may elect one, by a viva voce vote, to supply the vacancy for the evening. In all other cases the election of officers must be by ballot.

Sectn 3rd.

In the absence of the President and Vice President, the other officers, according to the order in which they are named in Article 1st, Section 1st, shall have the right of nominating one to fill the chair pro tempore.

ARTICLE 3rd-Of the Business,Purposes,&c of the Society

Sectn 1st.

There shall not be any particular number required to constitute a quorum for business except in the cases hereafter specially provided for.

Sectn 2nd.

The Society may at any time,by a general viva voce,alter the arrangement of the business or the selection of the musick determined by the managers.

Sectn 3rd.

The musick performed by the Society shall chiefly be that which is usually performed in churches,or intended for Church service,but the managers are hereby enjoined to introduce every evening of meeting some pieces which are suited for instruments only.

Sectn 4th.

It is the intention of the Society to give at least one public concert every season;the principal part of the nett proceeds of which shall be appropriated to charitable institutions, or any other useful public purpose.

Sectn 5th.

In order to defray the common expences of the Society each member shall pay into the treasury,every three months in advance, the sum of one dollar.

Sectn 6th.

There shall be a practicing School attached to the Society, for the purpose of affording instruction in its musick to those members,or assisting Ladies,who may desire such instruction,and to those who may be adjudged by the managers to need it. A musician shall be elected every three months by the Society to superintend the said School who shall be under the same responsibility as the officers of the Society and be entitled for his services to the sum of (3 dollars) for every night of his attendance. The scholars entering in this School shall pay to the Society for their instruction the sum of 12 $\frac{1}{2}$ cents for every practising night,whether they attend or not,so long as their names remain on the practising list. The scholars who may wish to quit the School,and remain as ordinary performers in the Society,shall first have to receive from the managers a special licence for that purpose.

ARTICLE 4th-Of Offences, Trials, &c

Sectn 1st.

All officers (the President excepted) who shall be absent from any Meeting of the Society, without reasonable excuse, shall be liable to a fine of twenty-five cents.

Sectn 2nd.

Any one who shall behave in a rude, disorderly and indecent manner, at any meeting, shall be fineable, at the discretion of the President in any sum not exceeding one dollar.

Sectn 3rd.

When any rudeness, or indecency is calculated, or intended to give particular offence to any Lady, it shall subject the person so offending to suspension or expulsion.

Sectn 4th.

When any member shall be guilty of gross immorality, or dishonorable conduct that may tend to injure or disgrace the Society, even though it be not committed at any of its meetings, it shall subject the offender to suspension or expulsion.

Sectn 5th.

No member can be suspended, or expelled from the Society, except in consequence of a regular trial before them, in which he shall be entitled to be heard in his own defence, or through any other member as council.

Sectn 6th.

No one can be tried for any offence involving the punishment of suspension or expulsion unless one third of the members be actually present.

Sectn 7th.

When any member shall think himself aggrieved by another he may apply for redress to the President, and when anyone shall think himself wronged by the President, he may appeal to the Society.

Sectn 8th.

The officers shall at all times be liable to be cashiered or expelled from the Society for official misconduct.

ARTICLE 5th-Admission

Any gentleman who may hereafter wish to become a member of this Society shall have to make application for that purpose through one of the actual members, and the vote for his admission must be by ballot, in which three-fourths of the votes must be in his favor, or else he shall stand excluded.

ARTICLE 6th-Of Amendments,&c.

Sectn 1st.

When any alteration in this Constitution or any new Rule or Law is to be proposed, the proposition must be read to the Society, and then it must be in the hands of the Secretary, until another meeting before it can be acted upon.

Sectn 2nd.

No alteration of this Constitution or new rule or law can be passed without the concurring vote of two-thirds of the members present, at a meeting where at least one-third of the Society be present.

Sectn 3rd.

The operation of any portion of the above rules and laws may be suspended pro-tempore, by a vica voce of two-thirds of the members present at any meeting; excepting the preceeding Section and all other sections in which a proportional number is required to constitute a quorum.

APPENDIX II.

1

Minutes of The Pittsburgh Musical Society (1818)

A meeting was held _____ [sic] _____ in order to make arrangements for the establishment of a Musical Society in Pittsburgh, and Mr. Pucell and Joseph Barclay were appointed a committee to collect subscribers for that purpose and to notify of a time and place for them to hold a meeting and organize themselves into a regular institution. Pursuant to this resolution names were collected and notice was given for the signers to meet on the 17th of January A.D. 1818 at the house of J.C. Butler.

January 17, 1818

A meeting was held at the house of J.C. Butler in which Mr. Geo. Chapman was called to the chair and J.C. Gilleland appointed secretary. Mr. Barclay stated the objects of the meeting. On motion of Mr. Chute it was determined to appoint a committee to draft a constitution for the society intended to be established. The following persons were chosen for that purpose, to wit: Mr. Geo. Chapman, Mr. J. B. Phillips, Mr. Wm. Evens, Mr. Joseph Barclay and Mr. J. C. Gilleland.

Adjourned to meet again at the same place on Tuesday, the 27th of the same, with directors of the committee to report their plan to said meeting.

January 27, 1818

A meeting was held in pursuance of the above stated adjournment. Geo. Chapman called to the chair and J.C. Gilleland appointed secretary. The committee of organization reported their plan of a constitution which was taken into consideration and the principal part of it adopted.

Adjourned to meet again on Friday, the 30th of the same, at the house of Wm. Evens.

1 The Minutes are bound under the front cover in the William Evens Scrapbook, II (in the Carnegie Library of Pittsburgh).

January 30, 1818

A meeting was held at the house of Mr. Evens, and D. L. Chute was called to the chair, J. C. Gilleland appointed secretary.

The constitution was adopted as here recorded and the following persons were elected officers of the Society, to wit:

Rev. A. Carter, President
 Rev. Thos. Hunt, Vice President
 J. C. Gilleland, Secretary
 Jno. Liggett, Treasurer
 John M. Phillips, Vocal Leader
 Wm. Evens,
 J. H. Baker, ... Managers
 John Howe,

Adjourned to meet on Tuesday at the same place unless their notice be given.

February 20, 1818

Society held its first meeting for performance at its own room in consequence of a required notice.

February 27, 1818

The following persons were admitted members of the society: John Morange, H. W. Smith, David Page and Arnold Eichbaum.

Resolved that at every meeting the managers shall announce the music selected for the next ensuing evening.

February 24, 1818

The following persons were elected members of the society, to wit: Peter Declary, Isaac B(e)en⁽²⁾, Isaac Lightnir, J. H. Hopkins.

Mr. John Howe gave notice of his determination to resign his office of Manager.

March 3, 1818

Election was held for a teacher to superintend the Practising School. J. M. Phillips was chosen.

Proposition laid in by J. C. Gilleland for A. Carter requiring that none be elected members of the choir until at least one week after their names may have been announced——— laid over.

March 10, 1818

Thos. D. Cheves, Hugh Mc(Sh)ans, James Bowman and Samuel Cannan were elected members.

The following section was added to the Constitution: To wit, "No person can be elected a member of this society until at least one week after his application shall have been announced at one of its meetings."

Mr. Phillips laid in several propositions for altering the Constitution with regard to the tenure of office—pay of teacher—and for abolishing the office of instrument Leader.

After some debate Mr. Phillips agreed to accept the office of teacher of the Practising School conditionally.

2 The parentheses indicate letters which are illegible, but which appear to be the letters enclosed.

Application for membership was received from the following persons: to wit, J.B. Butler, David Bell and Thos. Fink.

March 17, 1818

The society took up Mr. Phillips propositions for the amendment of the constitution—Moved that they be laid over for consideration to a Special Meeting. Motion refused. On motion of Mr. Hopkins they were indefinitely postponed.

Mr. Phillips tendered his resignation to the society of his office of vocal leader and likewise of his appointment of teacher to the Practising School—accepted.

On motion of J.C. Gilleland it was determined to call a Special Meeting of the Society to elect a leader and teacher. Ordered by the President that Monday evening next be the time for that purpose.

Resolved to postpone to Monday evening next the business of voting for the admission of those persons whose application had been announced at the last meeting.

Special Meeting, March 22, 1818

J.B. Butler, David Bell and Thos. Fink were elected members of the Society.

Application was made for the admission of the Rev. Francis Herron and Thos. McEown.

Mr. Litten tendered his resignation of the office of instrumental leader—accepted.

Resolved to take up the consideration of so much of Mr. Phillips' postponed propositions as went to abolish the office of instrumental leader—it was accordingly determined to "abolish the office of instrumental leader."

Mr. James H. Baker was elected to the office of Leader of the society and to the situation of Teacher to the Practising School.

Mr. J.H. Hopkins was elected manager to fill the vacancy occasioned by the election of Mr. Baker.

March 23, 1818

Rev. Mr. Obrien and J.W. Trimly proposed to become members of the society.

Wm. Evens resigned the office of manager—accepted.

March 31, 1818

Election for manager held to supply the vacancy occasioned by the resignation of Wm. Evens. Mr. G. (T. or F.) Be(e)gir elected.

The following persons were elected members of the society; to wit, Rev. Thos. Herron, Rev. Mr. Obrien, Mr. J.W. Trimly.

April 7, 1818

Election for members adjourned with the succeeding meeting.

April 14, 1818

Business of electing the proposed new members deferred without vote. Mr. Thomas Crowwell and Dr. Wilson Darragh proposed for members to the society.

April 21, 1818

Henry G. Pius, Wm. Licky, Thomas Crowwell and Dr. Wilson Darragh elected members of the society.

April 27, 1818

Daniel Chute was appointed secretary pro-tem. The society resolved to postpone the election for officers until the next succeeding meeting.

Resolved that an advertisement be inserted in two of the newspapers of this city notifying the business and requesting attendance at an early hour.

John Stockman and Wm. Robinson requested to be elected members of the society.

May 5, 1818

The following persons were elected officers of the society; to wit,

The Rev. A. Carter, President
 Rev. Thos. Hunt, Vice President
 J. C. Gilleland, Secretary
 John Liggett, Treasurer
 J. P. Phillips, Leader
 H. Neville, ...
 D. Chute, ... Managers
 J. Howe, ...

J. M. Phillips teacher of the Practising School

John Stockman and Wm. Robinson were elected members of the society.

Mr. H. H. C. Cammann proposed to become a member.

May 12, 1818

Jno. Liggett resigned the office of Treasurer; next meeting appointed to elect a successor.

Mr. H. H. C. Cammann elected a member of the society.

Zedekiah Curtis proposed for admission.

May 19, 1818

George Miltenberger is elected Treasurer in the room of John Liggett resigned.

June 2, 1818

Application made for James Johnston and Andrew McCull(a)ugh to become members of the society.

June 16, 1818

James Johnson and Andrew McCull(a)ugh were elected members of the society.

George Miltenbergers resignation of the office of Treasurer announced.

Resolved that the society suspend pro tempore the law requiring the election of officers to be by ballot and a successor be chosen by a viva voci vote.

Joseph Barclay chosen.

June 23, 1818

The Rev. A. Carter having announced his intention of shortly removing from the city resigned the office of President and took leave of the society.

June 30, 1818

The law requiring the election of officers to be by ballot was suspended pro tempore and Morgan Neville, Esq. was elected President in the room of the Rev. A. Carter who had resigned.

The managers were directed to enquire if another room might be advantageously rented for the society.

July 7, 1818

The managers request to have further time allowed them for engaging a room for the society. The same was allowed.

July 28, 1818

The managers report that they have not been able to rent another room advantageously.

Society resolved to continue their meeting at the usual place until other measures be determined on.

3

August 4, 1818

The subject of a new organization of the society being taken up—in order to allow the members time for full consideration the following proposition was laid in by J. C. Gilleland: "Resolved that this society be dissolved" and the same was laid over to be acted upon at the next meeting.

Election of officers deferred until the next meeting.

3 The August 4, 1818 Minute is the last official record of the society.

APPENDIX III.

Preamble, Constitution, By-laws, Memorandums, and
1
Amendment to the Constitution of the Union Band (1820):

Preamble

November 11, 1820

We the undersigned having resolved to organize ourselves into a Military Band of Music—called the Union Band

Article 1st.

The instruments purchased by equal subscription.

Article 2d.

If any member leaving this town, one half of the sum paid be returned to him in trade.

Article 3d.

The choice of instruments to be left to the vote of the Company.

Article 4th.

After the instruments are agreed, for a meeting to be held to settle the payment of said inst. in trade.

Article 5th.

That two members be appointed to select said inst.—J. Taylor and Job. Bruc.

Article 6th.

That we meet on Saturday evening, 18 inst. at Job Bruerton's to hear concerning said instruments.

1 These are bound together under the front cover of the William Evens, Scrapbook, II (in the Carnegie Library of Pittsburgh).

Number of Instruments

6 Clarionetts
2 French Horns
2 Bassoons
4 Flutes
1 Trumpet
1 Bass Drum

Joseph Pearson
Joseph Shiner
Jesse Taylor
Job Bruerton
David Beynon
Joseph Whitty
Wm. Matthews
John Howell

Wm. Evens
Wm. Smith
N. H. Smith
Copernicus Walters
George Holgrave
Wm. Brookshaw
Joseph McCord
John Thornhill

Constitution

Article 1st.

The business of the President shall be to act as chairman of the Band, exercising sole authority at all times for the preservation of order.

Article 2d.

In the absence of the President or when he may happen to be under trial in the Band, then all his rights and duties shall devolve on the Vice President

Article 3d.

The business of the Secretary shall be to keep a regular record of the proceedings of the Band which record any member may at any time claim right of inspecting.

Article 4th.

The business of the Treasurer shall be to collect all fines if any due the Treasury. He shall keep a regular account of his receipts and expenditures, and at the conclusion of his term of office, he shall lay his official accounts before the members—the said fines to be appropriated for such purposes as the Band may determine on.

Article 5th.

That every member bring forward his instrument for inspection by the officers once in three months under penalty of 50 cents. In case of any inst. be disfigured to be fined 50 cents. If materially injured to be made good to the Band by the holder.

Article 6th.

Anyone who shall behave in a rude, disorderly or indecent manner—either swearing or taking an oath or using any abusive language at any meeting shall be fineable at the discretion of the President, in any sum not exceeding one dollar.

Article 7th.

Any gentleman who may hereafter wish to become a member of this Band shall have to make application for that purpose through one of the actual members and the vote for his admission must be by ballot in which two-thirds of the votes must be in favor of the applicant or he shall stand excluded.

Article 8th.

No member to take up and use any member's inst. in the absence of a member during meeting hours—nor to blow or sound his instrument during conversation of business under penalty of 6½ cents.

Article 9th.

Every member to spend or cause to be spent 6½ cents on nights of meetings for the use of the room providing said Band makes use of the room.

Article 10th.

Any alteration or addition to these Articles that may hereafter be assented to by two-thirds of the members shall become obligatory and binding upon the whole Band—but no alteration or amendment shall be adopted unless the same shall be first proposed one week before it is acted upon.

By-laws

At a meeting held by the members of the Union Band of Pittsburgh at the house of Mr. Job Bruerton's on Saturday evening, 18th of November, 1820.

The following members were chosen officers:

Mr. Jesse Taylor, President
Wm. Smith, Vice President
Wm. Evens, Secretary
Job Bruerton, Treasurer

Article 1st.

Any member absent at roll call to be fined 6½ cents; for non-attendance 12½ cents.

Resolved that the Band meet at 7 o'clock in the evening and close at half past 9 o'clock.

Article 2d.

The said Band to meet once a week on Saturday night.

Article 3d.

The election of officers shall take place once every three months.

Article 4th.

If any member neglect four successive meetings he shall forfeit his membership and will not be admitted again unless he can give an excuse satisfactory to the members of the Band.

Article 5th-Regulations of the Music Room.

No member to invite or admit a friend or spectator in the room without introducing him to the President and Company—the said friend or spectator to spend one quart of beer on the member that introduces him.

Article 6th.

We the members of the Union Band have agreed by vote to perform for the different military corps providing we are called upon for our services—for the proceeding sums for each day's service. Likewise for the celebration of St. John's Day and Fourth of July, do, Masonick Funerals and Military Funerals and Pleasuring Parties, &c.

For our services providing the Regiment turn	
out together,.....	\$30.00
For each Battalion,.....	20.00
For three and four Volunteers' Company	
when turned out together,.....	25.00
For two Companies,.....	20.00
For a single Company,.....	15.00
For a Masonic Funeral and Military <u>do</u> ,.....	10.00
For the celebration of the Fourth of July,.....	25.00
For the celebration of St. John's Day,.....	20.00

Independent of our times and expences, our services to be paid for at the dismissal of the Company and Band.

The proceeds of our services to be appropriated for the purchase of instruments till further orders.

Memorandums

Memorandum of the instruments belonging to the Union Band and prizes and the expense up to the 14 of April, 1821

1 pair of French horns,.....	\$80.00
4 clarionetts, \$15 each,.....	60.00
2 do., \$12 each,.....	24.00
2 bassoons, \$19 each,.....	38.00
1 trumpet,.....	20.00
3 7th flutes, \$2.75 each,.....	8.25
3 8th do., \$2.50 each,.....	7.50
One bass drum,.....	25.00
One bassoon preceptor,.....	.50
Two clarionett do.,.....	1.50
Two flute do.,.....	1.50

\$266.25

Number of members,.....14
 Each member quota,.....\$19
 The amount,\$266.00

Pittsburgh, May 22, 1881

Commonwealth of Pa. Dr. to the Union Band for playing on
 parade for the first Battalion, 87 Regt. P.A.,....\$25.00

Amendment to the Constitution

February 16, 1882

Article 7th.

Any person applying to become a member of the U.B. shall have
 the privilege of taking any part of a Share not less than one
 Quarter of the Quota, or full Share, which is at present \$24.00.

APPENDIX IV.

1 2
Constitution and By-laws of the Pittsburgh Philharmonic
Society (1852)

Constitution

Sec. 1.

This association shall be called the Pittsburgh Philharmonic Society, the object of which shall be the study and practice of vocal music.

Sec. 2.

Any person who shall receive a vote of two thirds of the members of the Society shall be entitled to become a member thereof upon signing the Constitution and the payment of an initiation fee of two dollars. Provided the person so elected shall have been proposed at a previous meeting and shall possess a good moral character and ability to read plain music.

Sec. 3.

The officers of the Society shall consist of a President, Vice President, Secretary, Treasurer and Librarian who shall be chosen at the first meeting in each quarter, and in case of an election being had at said time, at the next subsequent meeting of the Society; said election shall be made by ballot and by a vote of two thirds of the members present.

Sec. 4.

It shall be the duty of the President to preside at all meetings, to preserve order and to see that the rules and regulations of the Society are properly observed by its members.

Sec. 5.

It shall be the duty of the Vice President to preside in the absence of the President.

Sec. 6.

It shall be the duty of the Secretary to keep a record of the proceedings of the Society at each business meeting and read the

1 From the Record Book of the society (in the Carnegie Library of Pittsburgh).

2 Ibid.

same at the next subsequent one, to receive and answer all communications on the business of the Society, to sign all orders drawn on the Treasurer, and at the expiration of his term of office to render a report of the same and of the general condition and state of the Society, and to do all business pertaining to the office of Secretary.

Sec.7.

It shall be the duty of the Treasurer to receive all monies that may come into the Treasury of the Society, to disburse the same as the Society may direct. Keep a correct account of the same and render a report thereof to the Society at the expiration of his term of office.

Sec.8.

It shall be the duty of the Librarian to receive and take care of the books of the Society, keep a catalogue and charge and credit each member as they shall be drawn and returned.

Sec.9.

At each election of President and Vice President there shall be chosen a Musical Director for an equal term of office who shall be a person of known musical talent and whose duty it shall be to lead and direct the musical department of the Society; there shall also with him and for the same term be elected two Assistants whose respective duties shall be to supply his place in case of absence.

Sec.10.

It shall require twelve members to constitute a quorum for the ordinary transaction of business.

Sec.11.

Nothing in this Constitution referring to the payment of initiation fees shall be construed to apply to any lady proposed as a member.

Sec.12.

Any person receiving a vote of two thirds of the members may become an Honorary Member of the Society by paying the sum of three dollars per annum into the treasury thereof and shall be entitled to an Honorary Ticket admitting two persons.

Sec.13.

This Constitution may be altered or amended by a vote of two thirds of the members of the Society.

By-laws

Art.1.

The regular meetings of the Society shall be held on Tuesday evening of each week commencing at seven o'clock from October to April and at eight o'clock during the remainder of the year and shall be adjourned at ten o'clock including an intermission of thirty minutes.

Art.2.

It shall be the duty of all members to be punctual in their attendance at each meeting: and each gentleman who fails to render a satisfactory excuse to the President for having been absent or tardy at any meeting shall forfeit and pay into the treasury of the Society the sum of ten cents for each time he is so absent.

Art.3.

No person except a member of the Society shall be admitted to the exercises unless furnished with a card of admission or introduced by a member.

Art.4.

Cards of admission for one evening shall be 10 cents; for three consecutive evenings, 25 cents; for six, 40 cents, and for twelve 75 cents, and shall be furnished by the Treasurer.

Art.5.

Each gentleman shall be required to pay a tax of 25 cents per month to the Treasurer for the purpose of defraying the contingent expenses of the Society.

Art.6.

Any member who shall neglect or refuse to pay his monthly dues for a period of six months shall forfeit his membership unless the Society so elect to continue him upon payment of all arrearages, and any one who shall have repeatedly violated the rules and the regulations of the association and persists in the same, or shall in the opinion of the Society have been guilty of gross or improper conduct, may be expelled therefrom by a vote of two thirds of the members, notice of such intention having been given at a previous meeting.

Art.7.

The foregoing articles shall be subject to alteration or amendment by a vote of two thirds of the members of the Society.

APPENDIX V.

1

Constitution of the Pittsburgh [h] Philharmonic Society
(as amended October 17, 1854)

Rule 1st. Name of the Society

The association shall be called the Pittsburgh Philharmonic Society.

2nd. Officers

The Officers shall consist of a President, Vice President, Conductor, Vice Conductor, Secretary, Treasurer, and Librarian—who shall be elected annually by ballot on the 3d Tuesday in September, and in case no election being had at that time, they shall be elected at the next meeting of the Society.

3d. President

It shall be the duty of the President to preside at all meetings; to preserve order, and to see that the Rules and Regulations of the Society are observed.

4th. Vice President

It shall be the duty of the Vice President to preside in the absence of the President.

5th. Secretary

It shall be the duty of the Secretary to keep a record of the proceedings of all meetings—to receive and answer all communications, and at the expiration of his term of office to furnish a written report of the general condition and state of the Society.

6th. Treasurer

It shall be the duty of the Treasurer to collect and receive all money that may be due to the Society—to disburse the same as the Society may direct, and to furnish a written report of the financial affairs of the Society at the expiration of his term of office.

7th. Librarian

It shall be the duty of the Librarian to receive and take care of all the books and music—to keep a catalogue of the same, and at the expiration of his term of office to furnish a written report to the Society of their number and condition.

1 From the Record Book of the society (in the Carnegie Library of Pittsburgh).

8th. Conductor

It shall be the duty of the Conductor to direct the performance of the music at all rehearsals and Concerts—to assign to the members their proper places in the Choir and their parts in the music. He shall also in connection with the Executive Committee decide upon the music to be performed at Concerts.

9th. Vice Conductor

It shall be the duty of the Vice Conductor to supply the place of the Conductor in his absence.

10th. Admission of Members

Persons of good moral character, able to read and sing plain music,—wishing to become Active Members shall upon application be balloted for at the first meeting of each month; a three fourth vote of members present shall be necessary for their admission—but gentlemen shall not take their seats in the choir until they shall have signed the Constitution and paid the initiation fee of two dollars.

11th. Dues

Each Active Member (Ladies excepted) shall be required to pay ten dollars per session to the Treasurer, one half of which shall be paid at the commencement of the session and the balance on the first of January following. Any person neglecting the payment of his dues for one month after the time above specified shall forfeit his membership.

12th. Rehearsals and Concerts

The Society shall hold weekly meetings for rehearsing, commencing the 1st week in October and ending the last week in April; punctual attendance is required of all members at rehearsals. At Concerts it shall be the duty of all members to be present and in the place assigned him or her by the Conductor. Active members shall be entitled to one ticket to each Concert.

13th. Honorary Members

Persons wishing to become honorary members will on application to the Treasurer and on payment of three dollars receive a ticket admitting two persons as spectators to the Rehearsals and Concerts during one Season.

14th. Executive Committee

The officers of the association shall constitute an executive committee for the transaction of business; and they shall have power to call business meetings of which the male members must be duly notified—Ten of whom must be present to form a Quorum.

15th. Alterations, etc.

These rules may be altered or amended by a vote of two thirds of the members present at any regular meeting—after two weeks notice of such intention.

APPENDIX VI.

1

Roster of the Pittsburgh Philharmonic Society (November 2, 1852-October 22, 1855)

Adair, Hannah	Claney, John H.
Anderson, Mary A.	Chester, Robert
Anderson, Robert	Clark, Charles
Anger, Samuel	Cornwall, Miss
Annan, Reverend William	Carghey, John A.
Bakewell, A.E.	Chalfant, John
Bakewell, Miss Amelia E.	Crossan, J.M.A.
Bakewell, Miss Anna S.	Chislett, John
Ballard, F.B.	Chislett, Miss
Barr, James P.	Cutcheon, William M.
Barr, S.F.	Cochran, W.H.
Benny, Charles	Camtron, Miss
Black, Miss Mary	Digby, Will
Boyd, Mary A.	Digby, Miss Mary
Brekofen, J.G.	Digby, James
Brooks, Julia H.	Dennesson, Miss Eliza F.
Bryan, S.S.	Downing, John E.
Cargo, William F.	Douglas, Caroline A.
Critchlow, David	Digby, William, Sr.
Carrier, A.A.	Dunlap, Robert, Jr.
Cust, R.M.	Evans, William
Cox, Joseph	Everett, Russell
Curtiss, William	Edwards, Miss M.
Cribble, Edwin	Ernst, Mrs.
Curtiss, Miss Sarah	Ellsworth, Miss
Cochran, Miss Emma J.	Frisble, S.
Cook, J.E.	Farrell, Miss Anna
Cartwright, William	Fleming, Robert K.
Craig, Thomas J.	Freedis, Jennie

1 Taken from the Record Book of the society (in the Carnegie Library of Pittsburgh).

Fleeson, Reese C.
 Foster, J.H.
 Fownes, Charles
 Ferguson, Charles
 Foote, Mrs.
 Fetterman, Miss
 Follansbee, M.J.
 Goodale, Herbert
 Glap, John F.
 Gribble, W.E.
 Glass, R.P.
 Goodale, J.
 Henry, Thomas
 Haven, W.L.
 Hill, James H.
 Higby, Hattie E.
 Harper, Lecky
 Hill, Thomas R.
 Herman, Thomas J.
 Jones, Michael
 Kleber, Henry
 Kennedy, James G.
 Kennedy, Miss Mary E.
 Kincaid, J.
 Koethen, Julius L.
 Koethen, J.S.
 Leech, Miss Rebecca
 Loy, John F.
 Leonard, G.W.
 Larimer, William J.
 Loy, Miss E.A.
 Lowrie, James A.
 Lightner, Miss
 Little, J.M.
 Loomis, Miss E.
 Lee, William A.
 Lowrie, Miss
 Loomis, Robert A.
 McClure, William
 McLain, H.N.
 McCutcheon, Clarissa
 McEwen, Sarah A.
 McMillen, M.
 McCutcheon, Robert
 McKinley, Miss Margaret

McClinsy, Caroline M.
 McClury, Miss Caroline M.
 McMillen, Miss Mary
 McLosen, Maggie M.
 McBrier, James
 McMillan, M.W.
 McEmm, A.G.
 McCune, John R.
 McCalmont, A.B.
 McClury, W.A.
 McCune, J.R.
 Marthens, A.F.
 Mustin, James G.
 Marshall, Walter P.
 Magoffin, John
 Mellor, John H.
 Moore, Miss M.A.
 Moore, C.
 Moore, Miss M.A.
 Mustin, Mrs. Mary Jane
 Murray, Julia N.
 Messerschmidt, A.
 Mellor, C.C.
 Menchler, H.P.
 Magoffin, W.
 Noble, Henry A.
 Norton, H.L.
 Oliver, Mary
 Owens, Reese
 Ogden, Miss
 Phillips, Thomas
 Phillips, Miss A.
 Pew, Caroline D.
 Patrick, Robert
 Peacock, Miss Elizabeth
 Phillips, J.A.
 Patterson, William D.
 Rogers, C.A.
 Roethen, J. Ludewig
 Roseberg, William
 Reed, George M.
 Robinson, Matilda
 Rowley, Thomas A.
 Riddle, R.M.
 Ringwalt, N.C.

Sproul, J.G.
 Semple, Mary P.
 Swisshelm, William
 Shyrock, D.
 Slack, W.R.
 Spencer, Edward
 Swisshelm, Miss Jane G.
 Stanton, John
 Shaler, Miss
 Snowden, Joseph
 Scott, Ellen
 Sell, Thomas R.
 Stewart, J.H.
 Shaler, E.H.
 Thomson, William
 Trevor, Sarah
 Thaw, William
 Tuttle, Lizzie A.
 Trevor, Jr.
 Trimble, (?)

Thompson, M.S.
 Trittle, Mrs. Elizabeth
 Trisby, S.
 Veeder, Herman
 Vance, Miss S.A.
 Vance, Miss E.B.
 Vogel, Charles
 Veeder, Miss
 Walton, Martha
 Wilson, Caroline L.
 Wamelink J.T.
 Wamelink, Mrs.
 Whittier, J.
 Woodward, R.F.
 Wilkins, A.
 Wills, W.
 White, John W.
 Williams, J.D.
 Watts, E.
 White, Miss Lizzie

BIBLIOGRAPHY

I. Original Sources:

A. Manuscript Material:

1. Album of Photographs. In the Mellor Collection. ¹ The album contains daguerreotypes and photographs of persons who lived in Pittsburgh during the last half of the nineteenth century. Written beneath some of the pictures are brief notes of interest concerning the particular individuals. In this album is a remarkable clear daguerreotype of William Evens, the only one extant which has not faded seriously.
2. Articles of Agreement between William D. Smith, William C. Peters and John H. Mellor (December 1, 1831). In the Mellor Collection.
3. Book of Programs. In Carnegie Library of Pittsburgh. This is a collection which contains the Libretto for the First Concert of the Cantata Society (Pittsburgh, November 15, 1869).
4. Constitution and By-laws of the Haydn Musical Society of Wheeling (February 12, 1831). In the Mellor Collection.
5. Constitution and By-laws of the Pittsburgh Philharmonic Society (November 2, 1852), in the Record Book of the Society. In Carnegie Library of Pittsburgh.
6. Constitution and By-laws of the Pittsburgh Musical Society (January 27, 1818). In Carnegie Library of Pittsburgh. May be found in the first part of William Evens's Scrapbook, Volume II.

¹ The Mellor Collection is now in the possession of Mrs. Walter C. Mellor, 5555 Hampton Street, Pittsburgh, Pa.

7. Constitution and By-laws of the Union Band (November 11, 1820). In Carnegie Library of Pittsburgh. May be found in the first part of William Evens's Scrapbook, Volume II.
8. Copies of Newspaper Articles Related to a Charity Concert in Jan'y, 1851, compiled by John H. Mellor. In the Mellor Collection.
9. Copies of Newspaper Articles Related to the Kleber-Schaad Cowhiding Affair in March, 1850, compiled and with an introduction by John H. Mellor. In the Mellor Collection.
10. Copy Right Record of the Eastern District of Pennsylvania, I-III (1837-1847). In the Rare Book Room of the Library of Congress, Washington, D.C.
11. Copy Right Record No. 2, Pennsylvania, Western District I-III (January 28, 1836-September 8, 1849). In the Rare Book Room of the Library of Congress, Washington, D.C.
12. Copy Right Record for the Western District of Pennsylvania, III (March 13, 1846-September 7, 1847). In the Rare Book Room of the Library of Congress, Washington, D.C.
13. Deed Books of Allegheny County, Pennsylvania (In the County Building, Pittsburgh, Pa.), XIX-XLV (1814-1832).
14. 1. Evens, William, Scrapbooks, I-IV. In Carnegie Library of Pittsburgh. These Scrapbooks contain a collection of newspaper and magazine clippings, and musical programs, many of which are nowhere else available today, for the years 1811 to 1854, inclusive. They were compiled by William Evens while he lived in Pittsburgh.
2. Evens, William, Scrapbooks, V-VI. In the possession of William Evens's granddaughter, Elmira Evens, 624 Wayne Avenue, Indiana, Pa. Similar to volumes I-IV in that they contain clippings, but not nearly so valuable as the first four volumes.

3. Some other books which were in the William Evens library and which contain clippings collected by Evens are in the Carnegie Library of Pittsburgh. These are not listed as Scrapbooks. They are:

The Euterplead, or Musical Intelligencer and Ladies Gazette, I-III. Boston, Thomas Badger, 1820-1823.

4. A few books of music which were owned by William Evens are still extant:

1. Barrett, Reverend J.T. and B. Jacob, National Psalmody. London, B. Jacob, n.d. In Carnegie Library of Pittsburgh. This volume appears to have been used by John H. Mellor, Organist of Trinity Episcopal Church, in 1832. It contains three clippings by either Evens or Mellor.

2. "Catches and Glees," 2 volumes, which were copied by Evens from Dyer's Music. In the possession of Frank R. Palmer at the Claxton Book and Antique Shop, 3621 Fifth Avenue, Pittsburgh, Pa.

3. Chapple, Samuel, Anthems, arranged by William Blondell. New York, Firth and Hall, n.d. In Carnegie Library of Pittsburgh. Other anthems probably used by Evens are pasted in this volume.

4. Handel, George Frederick, Acis and Galatea (incomplete). In Carnegie Library of Pittsburgh. Pages of the Handel composition are pasted together on pages of plain music composition paper.

15. Foerster, Adolph Martin, Scrapbooks, I-VI. In Carnegie Library of Pittsburgh. These contain clippings from newspapers and magazines, and programs for the years 1870 to 1927, inclusive. They are valuable for the information they contain concerning some of the music of Pittsburgh and vicinity during the years covered, and for references to earlier years. They contain photographs of many musicians of Pittsburgh, some of which are probably nowhere else available.
16. Kleber, Frank J. letters to E.G. Baynham (November 20, 1941; April 21, 1942). In the possession of E.G. Baynham, Pittsburgh, Pa.

17. Kleber, Henry, "Du Quesne Quick-step" (incomplete). In Carnegie Library of Pittsburgh. May be found in a Collection of Musical Compositions, volume 6, presented to the library in 1895 by Betty Stockton Updike. A photostat copy is in the possession of the author.
18. Kleber, Louis P. letter to E.G. Baynham (July 25, 1941). In possession of E.G. Baynham, Pittsburgh, Pa.
19. Mellor, Charles Chauncey, "Charles Chauncey Mellor" (an autobiography in manuscript written in 1906). In the Mellor Collection. The author was born in Pittsburgh in 1836, and he was one of Pittsburgh's leading musicians and music dealers throughout the last half of the nineteenth century. This record of his life contains many references to teachers of music, musicians, music and music dealers in the city during the last half of the century. In the writing of the autobiography the author has apparently referred frequently to materials he had gathered over the years.
20. Mellor, Charles Chauncey, "John H. Mellor" (a biography of the author's father written about 1906). In the Mellor Collection. This biography begins with the record of the Mellor family in England, in 1807, and ends with the death of John H. Mellor, in 1863. John H. Mellor was one of Pittsburgh's leading teachers of music, musicians, and music dealers after 1831.
21. Mellor, Charles Chauncey, Scrapbooks, I-IV. In the Carnegie Library of Pittsburgh. These contain newspaper clippings and programs beginning with the year 1850 and ending with 1884. The clippings are largely of articles and advertisements bearing on the sales and improvements of pianos. For the first ten years, Mellor had a fair amount of entries for the Scrapbooks; after 1860 the entries were very few.
22. Mellor, Charles Chauncey, Sketch of William Evens (typewritten, about 1906). In the Carnegie Library of Pittsburgh. The frontispiece of this Sketch is a pen-and-ink sketch of William Evens made by Albert G. Reinhart.

23. Minutes of the Pittsburgh Musical Society (January 17-August 4, 1818). In Carnegie Library of Pittsburgh. May be found in the first part of William Evens Scrapbook II.
24. Minutes of the Pittsburgh Philharmonic Society (November 2, 1852-October 22, 1855). In Carnegie Library of Pittsburgh.
25. Minutes of the Proceedings of the Board of Trustees of the Presbyterian Congregation of Pittsburgh and Its Vicinity, April 27, 1801-April 2, 1825, 10, 15, 77, 81, 84, 92, 96, 97, 102, 105, 109, 119. Typed transcript in the First Presbyterian Church, Pittsburgh, Pa.
26. Hornewick, Mrs. Evelyn Foster, Chronicles of the Foster Family (1944). In Foster Hall of the University of Pittsburgh. This soon will be published.

B. Published Material:

1. Writings:

1. Foster, Stephen Collins, The compositions of Stephen Collins Foster in the Foster Hall Collection at the University of Pittsburgh. In the Foster Hall Collection is probably the most complete collection of Stephen Collins Foster compositions to be found anywhere. It contains two hundred one compositions definitely assigned to Foster. Fletcher Hodges, Jr., is curator of the Collection.
2. 1. Kleber, Henry, Compositions of Henry Kleber and Christiane Manns Kleber. In the possession of Frank J. Kleber, Saxonburg, Pa. This is a bound volume containing some of the musical compositions of Henry Kleber and his wife. It contains the following by Henry Kleber:

Atlantic Telegraph Schottisch, piano.
Come Out of the Wilderness, voice and piano.
Coral Schottisch, piano.
Dancing on the Lawn, piano.
Dance Polonaise, piano.
Galop De Concert, piano.
Gazelle Schottisch, piano.
Hamburg Polka, piano.
Le Bijou, piano.
Locust Grove Polka, piano.
Moonlight Mazurka, piano

Pensive Thoughts, piano.
Rainbow Schottisch, piano.
Remembrance, piano.
Soldier's Return, piano.
Songe De Bonheur, voice and piano.

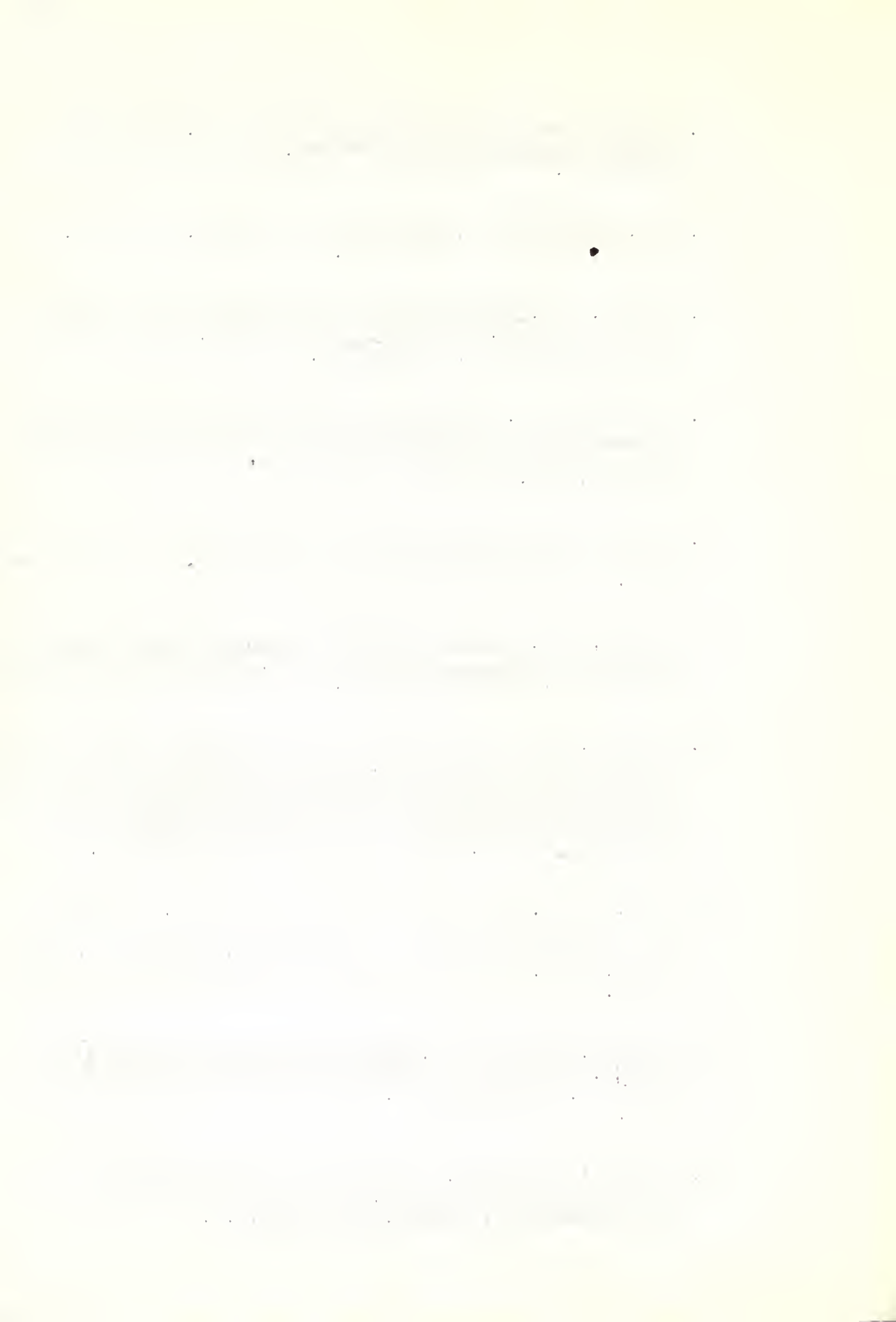
With the above are bound three compositions by
 Christiane Hanns Kleber:

Dream of Home, voice and piano
Flora Mazurka, piano.
Have You Not Seen the Timid Tear, voice and piano.

2. Kleber, Henry, Compositions of Henry Kleber. In the Carnegie Library of Pittsburgh.
 1. Coral Schottisch, piano.
 2. Incarnant Quadrille, piano. In the Uptike Collection, vol. 2.
 3. Oriental Schottisch, piano. Uptike Collection, vol. 2.
 4. Pittsburgh Brass Band Waltz, piano. Uptike Collection, vol. 6.
 3. Lewis, Freeman, The Beauties of Harmony, sixth edition. Pittsburgh, Johnston and Stockton, 1931. In the Historical Society of Western Pennsylvania Building, Pittsburgh, Pa.
 4. The Bay Psalm Book, a facsimile reprint of the First Edition, printed by Stephen Daye at Cambridge, in New England, 1640, with an Introduction by Wilberforce Eanes. New York, Dodd, Mead and Company, 1903. In Carnegie Library of Pittsburgh.
 5. Wakefield, Samuel, The Western Harp. Pittsburgh, Charles H. Key, 1846. In the Historical Society of Western Pennsylvania Building, Pittsburgh, Pa.
2. Diaries, Memoirs, Autobiographies, Reminiscences:
1. Anniversary Programme of The Mozart Club, Introduction. Pittsburgh, Cary and Simpson, 1908. In Carnegie Library of Pittsburgh.

2. Asbury, Reverend Francis, Journal, 1771-1815. II, 54-60. New York, Eaton and Mains, 1821.
3. Birdseye, George W., "Sketch of the Late Stephen C. Foster," in the Western Musical World, 1, 3 (Cleveland, January, 1867).
4. Birdseye, George W., "A Reminiscence of the Late Stephen C. Foster (Part I), New York Musical Gazette, January, 1867. "A Reminiscence of the Late Stephen C. Foster" (Part II), New York Musical Gazette, March, 1867.
5. Birkbeck, Morris, Notes on a Journey in America from the Coast of Virginia to the Territory of Illinois, 2d edition, 40-44. London, James Ridgway, 1818.
6. Brackenridge, Henry M., Recollections of Persons and Places in the West, 61-80. Philadelphia, Lippincott, 1868.
7. Centennial Volume of the First Presbyterian Church of Pittsburgh, 77-154; 198-294; Appendix. Pittsburgh, Wm. G. Johnston & Co., 1884. In the First Presbyterian Church, Pittsburgh, Pa.
8. Cuming, Fortescue, Sketches of a Tour to the Western Country, through the States of Ohio and Kentucky; A Voyage down the Ohio and Mississippi Rivers, and a Trip through Mississippi Territory, and Part of West Florida, commencing at Philadelphia in the Winter of 1807 and concluded in 1809. 61-72; 219-231. Pittsburgh, Cramer, Spear & Eichbaum, 1810.
9. Foster, Morrison, My Brother Stephen, Indianapolis, privately printed, 1932.
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11. "Journal of Colonel James Burd" (July 21, 1750), Pennsylvania Archives, second series, VII, 472. Harrisburg, S. Hart, 1878.
12. Lee, Richard Henry, Life of Arthur Lee, M.D., II, 335. Boston, Wells and Lilly, 1829.
13. Melish, John, Travels in the United States of America in the years 1805 & 1807, and 1809, 1810, & 1811, II, 54-56. Philadelphia, T. & G. Palmer, 1812.
14. Morneweck, Mrs. Evelyn Foster, The Birthplace of Stephen C. Foster as Recorded by His Father, Mother and Brother, and Other Contemporary Authorities, Detroit, privately printed, 1936.
15. Kevin, Robert Peebles, "Stephen Foster and Negro Minstrelsy, The Atlantic Monthly, XX, 603-610, Boston, November, 1857.
16. Palmer, John, Journal of Travels in the United States of North America and in Lower Canada, Performed in the Year 1817, 50-52. London, Sherwood, Neely and Jones, 1818.
17. Pearson, John, Notes made during a Journey in 1821 in the United States of America, from Philadelphia to the Neighbourhood of Lake Erie; through Lancaster, Harrisburgh, Carlisle and Pittsburch and back to Philadelphia through Louistown, Huntingdon and New Holland in search of a settlement, 19-23. London, W. and S. Couchman, 1822.
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19. Schoepf, Johann David, Travels in the Confederacy [1783-1784], translated from the German text and edited by Alfred J. Morrison, I, 247. Philadelphia, William J. Campbell, 1911.
20. "Some Old Teachers," a reprint from The Pittsburgh Bulletin in Musical Courier, New York, February 11, 1891. In the Library of Congress, Washington, D.C.



21. The Diary of Lucy Ann Higbee, 22 (June 3, 1837). Cleveland, Horace Carr, The Printing Press, n.d.
22. "The Music Trade in Pittsburgh," The Music Trade Review, IX, 14, New York, May 3, 1879.
23. Watterson, Henry, "Marse Henry," An Autobiography, II, 146-157. New York, Doran Company, 1919.
24. Wemyss, Francis Courtney, Theatrical Biography, or The Life of an Actor and Manager, 187-194, 244. Glasgow, Griffin & Company, 1848.

3. Contemporary Accounts:

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2. Day, H.W., "The Boston Numeral Harmony," The American Journal of Music and Musical Visitor, V, No. 2, 135-136; 138. Boston, December 30, 1845; January 22, 1846.

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1. Directory for Pittsburgh and Its Vicinity, The Honest Man's Extra Almanac sold by R. & J. Patterson, Pittsburgh, 1813 (Typewritten transcript). In Carnegie Library of Pittsburgh.
2. The Pittsburgh Directory for 1815, compiled and published by James M. Riddle, Pittsburgh, 1815. Reproduced by The Colonial Trust Company, Pittsburgh, 1905.
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2. Program of the Pittsburgh Sacred Music Society, June 16, 1837. In William Evens Scrapbook, IV.
3. Program of the Mozart Society (Pittsburgh), March 22, 1839. In William Evens Scrapbook, IV.
4. Program of the Pupils of Mrs. Ernest (Pittsburgh), November 27, 1855. In C.C. Mellor Scrapbook, I.
5. Program of the Pupils of Mrs. and Miss Ernest (Pittsburgh), December 23, 1856. In C.C. Mellor Scrapbook, II.
6. Grand Vocal and Instrumental Concert (Pittsburgh), December 29, 1856. In C.C. Mellor Scrapbook, I.
7. Program of Some of the Pupils of Henry Rohbock (Pittsburgh), December 10, 1857. In C.C. Mellor Scrapbook, I.
8. Program of the Pupils of J.T. Wamelink (Pittsburgh), February 9, 1858. In C.C. Mellor Scrapbook, I.
9. Program of the Locust Grove Seminary (Pittsburgh), February 15, 1858. In C.C. Mellor Scrapbook, I.
10. Program of the Choral Society (Pittsburgh), December 14, 1858. In C.C. Mellor Scrapbook, I.

4. Newspapers:

All the issues of newspapers printed in English and published in Pittsburgh between the years 1786 and 1858, inclusive, and still extant in Allegheny County

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2. "Backgrounds of English Musical Life in Pennsylvania and Other American Colonies," Church Music and Musical Life in Pennsylvania in the Eighteenth Century (Publication IV), III, Part 1, 3-66. (Lancaster, Pa., Wickersham Company, 1927.
3. Bibliography of Early Secular American Music, compiled by Oscar George Theodore Sonneck. Washington, D.C., McQueen, 1905.
4. Catalogue of the First Editions of Stephen C. Foster (1826-1864), compiled by Walter R. Whittlesey and O.G.T. Sonneck, Washington, D.C., McQueen, 1915.
5. Hoban, C.F., "Pennsylvania in Music," Educational Monograph (Harrisburg), I, 1, April, 1926.

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- Also, "Pittsburgh Newspapers in the Carnegie Library of Pittsburgh. Arranged Chronologically" (a typewritten file in the Carnegie Library of Pittsburgh, n.d.) Some of the newspapers have so deteriorated that they cannot be used until prepared for handling.

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8. Upton, William Treat, Anthony Philip Heinrich, A Nineteenth Century Composer in America, 17-23, 54-56. (Prepared in its original form as a thesis at Columbia University, 1933). New York, Columbia University Press, 1939.
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B. Articles and Essays in Periodicals, Annuals and Publications of Learned Societies:

1. Hoban, C. F. "Music Masters of Pennsylvania," Pennsylvania School Journal, LXVIII, 305 (January, 1920).
2. Hodges, Jr., Flecher, "A Pittsburgh Composer and His Memorial," Western Pennsylvania Historical Magazine, XXI, No. 2, 77 (June, 1938).
3. "Pierre Louis Clement Tetedoux," American Art Journal, March 30, 1901. New York, Wm. H. Thomas. Copy in the Meller Collection.

C. General Accounts:

1. Articles and Announcements in Pittsburgh Newspapers and Periodicals between 1858 and 1929:
 1. Birch, Mrs. Henry B., "Music and Musicians of the Past," Pittsburgh Dispatch, August 12, 19, 26, September 2, 1900. Contains some reference to Pittsburgh music and musicians of the first half of the nineteenth century, but deals largely with the period from 1870 to 1900.
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4. Foerster, Adolph Martin, "Outlines of Musical History of Pittsburgh," The Musical Forecast, Pittsburgh, Ill., IV (January, 1923-March, 1924). Deals largely with the period from 1870 to 1924.
5. "Froshman Society," Post, December 13, 1892.
6. Lissfelt, J. Fred, "Important Musical Events Held Stage During 100 Years," Pittsburgh Sun-Telegraph, Part II, 3, September 15, 1941.
7. Lissfelt, J. Fred, "Pertaining to the History of Music in Pittsburgh," The Musical Forecast, XXXVI, September, 1938.
8. "Pittsburgh's Church Organs, An Interesting Description and History of the Great Instruments," Pittsburgh Leader, September 16, 1898. (4)
9. "Pupils Honor Teacher," Post, December 7, 1890.
10. "St. Luke's of Chartiers Episcopal Church" (Woodville, Pa.), Pittsburgh Sun-Telegraph, June 30, 1929.
11. "Twenty-fifth Anniversary of Froshman Society," Post, November 14, 1875.
12. "Twenty Years Ago Today," Pittsburgh Dispatch, March 23, 1921.

4 No complete issue is extant, so far as is known. This article is a clipping in the Mellor Collection. A photostat copy was made with the permission of the late Walter C. Mellor and is in the possession of the author.

2. History of Music, Musicians and Musical Instruments:

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2. Birge, Edward Bailey, School Music in the United States, 1-34, 57-73. Boston, Oliver Ditson, 1928.
3. Finney, Theodore H., A History of Music, 276-390. New York, Harcourt, Brace and Company, 1935.
4. Foss, Hubert J. (editor), The Heritage of Music, 1, 3-67. London, Oxford University Press, 1934.
5. Howard, John Tasker, Our American Music, Three Hundred Years of It, Parts I and II. New York, Thomas Y. Crowell, 1931.
6. McKinney, Howard, and Anderson, W.R., Music in History, The Evolution of an Art, 301-304. New York, American Book Company, 1940.
7. Mathews, W.S.B. (editor), A Hundred Years of Music in America, 7-24. Chicago, G.L. Howe, 1889.
8. Music and Musicians of Pennsylvania, compiled by Gertrude Martin Rohrer, 46-64 (Harvey Gaul, "Three Hundred Years of Music in Pennsylvania"). Philadelphia, Theodore Presser, 1940.
9. Naumann, Emil, The History of Music, translated by T. Praeger, edited by Sir F.A. Gore Aulseley, Book III, 404-490. London, Cassell and Company, n.d.
10. Sachs, Curt, The History of Musical Instruments, 297-391. New York, W.W. Norton, 1940.
11. Scholes, Percy A., The Puritans and Music in England and New England. London, Oxford University Press, 1934.

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1. Baldwin, Leland D., Pittsburgh, The Story of a City, 154-171, 201-217, 248-264. Pittsburgh, University of Pittsburgh Press, 1939.
2. Boucher, John Newton (editor), A Century and a Half of Pittsburgh and Her People, I, 344-359. New York, Lewis Publishing Company, 1908.
3. Buck, Solon J., and, Buck, Elizabeth Hawthorn, The Planting of Civilization in Western Pennsylvania, 126-134, 249-371. Pittsburgh, University of Pittsburgh Press, 1939.
4. Chapman, Thomas Jefferson, The French in the Allegheny Valley, 20-29, 60-72, 87-99, 142. Cleveland, W.W. Williams, 1887.
5. Craig, Neville B. The History of Pittsburgh with a Brief Notice of Its Facilities of Communication and Other Advantages for Commercial and Manufacturing Purposes, new edition (first published in 1851). Pittsburgh, J.R. Weldin Co., 1917.
6. Dahlinger, Charles H., Pittsburgh, A Sketch of Its Early Social Life. New York, Putnam's Sons, 1916.
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8. Killikelly, Sarah, The History of Pittsburgh, Its Rise and Progress. Pittsburgh, B.C. & Gordon Montgomery Co., 1906.
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1. Brown, T. Alliston, History of the American Stage, 334. New York, Dick and Fitzgerald, 1870.
2. Carson, William G. B., The Theater on the Frontier, 2. University of Chicago Press, 1932.
3. Howard, John Tasker, Ethelbert Nevin, 3-15. New York, Thomas Y. Crowell Company, 1935.
4. Howard, John Tasker, Stephen Foster, America's Troubadour. New York, Thomas Y. Crowell Company, 1934.
5. Lambing, Reverend A. A., A History of the Catholic Church in the Diocese of Pittsburgh and Allegheny from Its Establishment to the Present Time, 29-42, 145-158. New York, Benzinger Brothers, 1830.
6. Milligan, Harold Vincent, Stephen Collins Foster, A Biography of America's Folk-Song Composer. New York, G. Schirmer, 1920.
7. The Kleber Music Store (booklet). Published by H. Kleber & Bro., Ltd., 1910. In the possession of Henry L. Kleber, Point Gratiot, Dunkirk, New York. Contains some information on the beginning of the firm and its activities in manufacturing pianos.
8. Twentieth Century Bench and Bar, compiled by Archibald Blakeley, et. al., 11, 818 (John Henry Hopkins). Chicago, H. C. Cooper, Jr., Bro. & Co., 1903.

VITA

Edward Gladstone Baynham was born August 3, 1901, in Pittsburgh, Pennsylvania. His elementary and secondary education was obtained in the Pittsburgh schools and Indiana State Normal School, Indiana, Pennsylvania. He received the A.B. degree with a major in history from the University of Pittsburgh in 1927. He taught and coached athletics in the Endeavor high school, Pennsylvania, for one year (1927-1928). For the next ten consecutive years, he taught history and music in the schools of Jefferson Township (Allegheny County, Pennsylvania) and Heidelberg (Pennsylvania). He received the M.A. degree in history from the University of Pittsburgh in 1935. He began serving as principal in the Third Ward School of Crafton (Pennsylvania), in 1938, in which position he remained for the next five and one-half years. Since February, 1944, he has taught in the Crafton (Pennsylvania) high school.

DAR
Thesis

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Baynham.

The early development of music in
Pittsburgh.

